THE NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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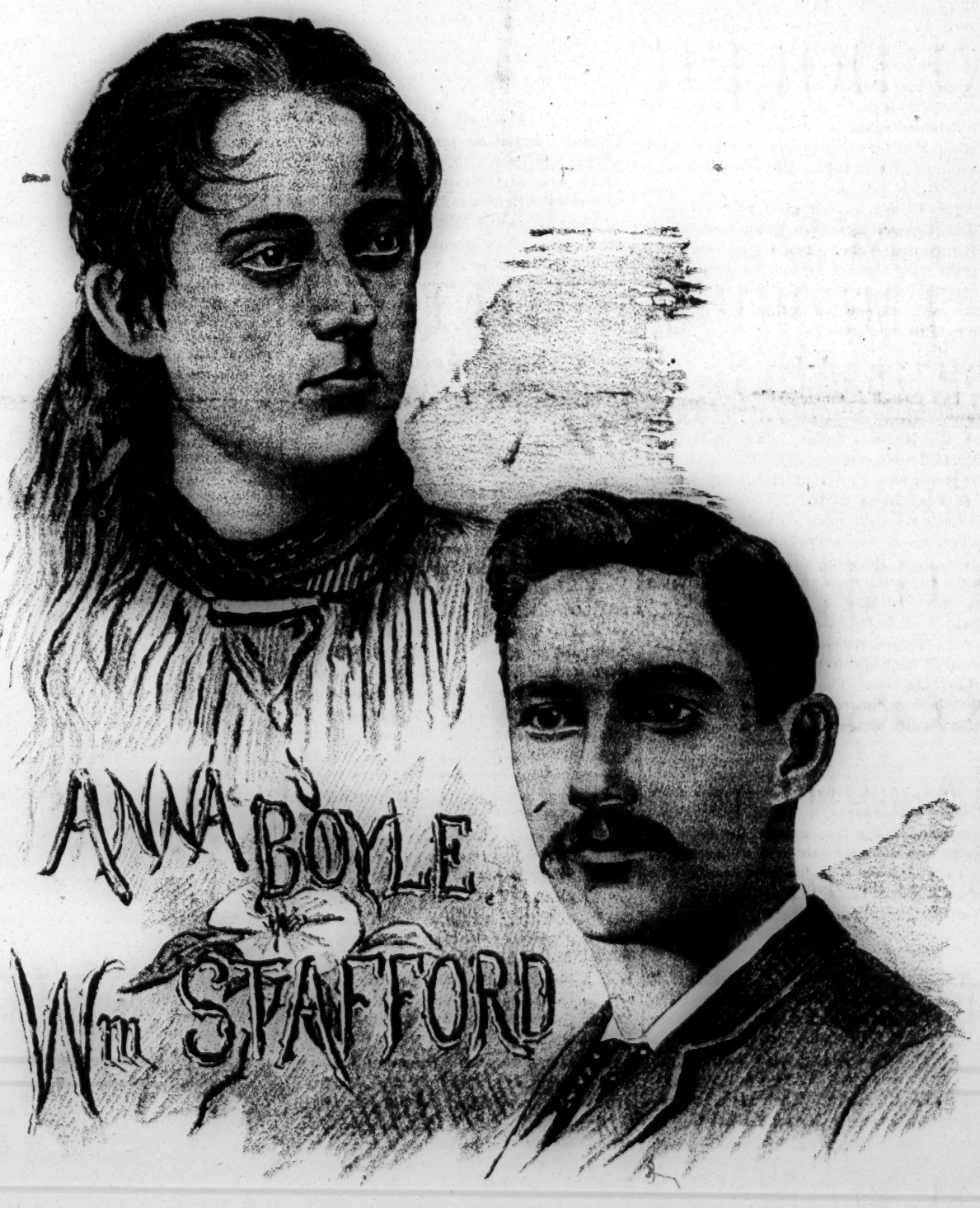

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"The play's the thing."—HAMLET.

Monday night Billee Taylor experienced a change at the Standard. The company which has been playing the tuneful opera since its first production in this country, wended its way to Boston as a safety valve for the Œdipused inhabitants of the city of culchaw, and another organization, which has been on the road under the title of the Standard Opera company, came to replace them. Thus Manager Henderson valiantly holds the fort against the approach of warm weather and a new comic opera which will be done Monday week. The sands of Billee Taylor's life have by no means run out yet. But it is well for the success of the piece that the company now doing it did not arrive from the provinces earlier. There are some good points about the present representation, but in the ensemble it is far beneath that of its predecessor. The chorus—hitherto one of the best features of the representation—has been weakened by the withdrawal of fully one-third of the original people, thus cutting it down very materially in numbers. Eight charity girls now makeshift for the former sixteen, and the villagers, sailors and others have been reduced commensurately. Besides this, we notice that the subordinate people have been allowed too much license since Charley Harris' departure for Albion, and their carelessness and unseemly conduct was the cause of much unfavorable comment among the audience Monday evening. We saw one or two girls in the chorus openly recognize and ogle friends in the front rows, besides doing many other unprofessional things that betokened carelessness and laxity in the administration of the stage department. The precision and splendid drill of the subordinates did much to insure Billee Taylor's success on the first night, and the peculiar charm of this feature should dot be dispensed with now because the season is nearly at an end. Miss Lenoir should not be insensible to the fact that when circumstances render it necessary to weaken the cast as to principals, it is unwise to follow suit regarding the chorus.

But to do justice to the country company, it is only proper to say that it contains several members that are greatly superior to their predecessors. Eugene Clarke is an immensely superior Billee Taylor to the young Englishman, Arnold Breedon. He cannot act much, it is true, but he plays the part acceptably enough, and sings the music with finish and good effect. He makes more of the role than either of the two gentlemen we had previously seen. Signor Brocolini, favorably remembered as the Pirate King, is a capital Christopher Crab. He acts the part, as professionals say, for all it is worth, and sings the "Unfortunate Villain" song in a manner that delighted the audience very much indeed, interpolating at the close a difficult *cadenza* that was happily introduced. Brocolini has caught the true spirit of the part, and his performance stands out from all the rest. We always thought that Crab could be made *the* part of the piece. Now we have evidence of it. George Thorne is not nearly so polished a comedian as Ryley, but he acquits himself admirably as Captain Flapper. Harry Standish cuts a sorry figure as Sir Mincing Lane, and the management has wisely concluded, we understand, to remove him from the cast. He has no idea whatever of the part, and has little or no vocal ability. W. O. Wilkinson makes a good Ben Barnacle. Jennie Hughes is capital as Eliza, giving the part more prominence than it has yet assumed. She is no end of a favorite with her old friends in the gallery, who gave her the heartiest welcome of the evening. Emma Guthrie and her sister Francesca (who was here last season in Boccaccio), as Susan and Phœbe respectively, are undeserving of serious criticism; the efforts of both are misdirected, and the melodramatics of the latter are the funniest thing in the whole performance. Vernona (not Verona, the young lady assures us,) is retained as Arabella, and her dresses are handsome. Billee Taylor will run until the end of next week. What will be done with it next season has not yet been determined. It may be revived some time during the Winter at the Standard. There's lots of life in it yet. To-morrow night the one hundredth representation will be celebrated. The houses have been fair only.

***

The Windsor was well filled on Monday evening to witness the first appearance in this city in six years of Baker and Farron, in their play, The Emigrants, which is a good reconstruction of their old drama of Cris and Rose. The comedians were well received on their extended tour around the world, and showed an unmistakable improvement in their acting. Of course they are the central figures throughout, but their business is so captivating that the audience never weary of their presence. Mr. Baker possesses a clear, resonant voice, and sings with pleasing effect, while his Dutch specialties are original, and devoid of the broadness that characterizes the variety Dutchman. The impersonation of the negro wench was exceedingly clever. Mr. Farron has greatly improved, and we have no hesitation in pronouncing him as artistic a female impersonator as we have seen on the stage. His make-up is so deceptive, and his transition from the blatant Irishman to the coquetting *fraulein* so extreme that many in the audience did not know it was the same person. Gesture, voice, method of intonation, expression, bodily action, and general deportment are as widely diverse as if two distinct persons were representing the characters. As the Irishman he is loud, boisterous, demonstrative, with a rich, distinct brogue, and all the hob-nail accompaniments of the modern characterization; as the German girl he is delicate to a nicety, with all the pert ways and cunning artifices of the veritable coquette; her smiles, quirks, timid and coy glances; her facial play in the development of her artful designs upon the heart of the susceptible Ludwig; her flirting business with the fan; her movement of body in the waltz, and the simulation of pleasure, anger, displeasure, impatience, satisfaction, etc., were so vividly depicted that there seemed some doubt in the minds of the audience of the gender of the party rendering them. Mr. Farron has a sweet, sympathetic voice, a lithe, active figure, and he possesses the rare faculty of knowing how to put the feminine dress on with a correct adherence to the prevailing style. Of the piece itself, not a great deal can be said as to its literary value, but it has enough sensation to recommend it to the lovers of that kind of drama. The plot, though thin, has a coherency, and taken as a whole, it is infinitely superior to that of many of the pieces on the stage to-day. The company is a creditable one, with one or two exceptions. J. E. Nugent as Arthur Sidney gave a fair representation of the conspiring gambler, while the gentleman who played his tool, though his name did not appear on the bill, did considerable with an unwelcome character. R. C. White was exceedingly amateurish as Philip Worth, and was never born for a stage lover. He evidently had his mind upon his symmetrical person, to the palpable injury of his part. J. H. Miller played the insurance agent with becoming gravity, while Mrs. Georgie Rowe, as his wife, made as much as could be made of a part that is almost all action. Miss Ettie Henry, as Agnes Sidney, gave a good representation. The stage settings were good, particularly the garden scene. The engagement will prove a big success, for the gentlemen were accorded a most enthusiastic reception, and the numerous encores testified the appreciation of the audience.

***

This should be a memorable week, because it is positively the last week of Hazel Kirke at the Madison Square. Wednesday next Mr. Gillette's comedy, The Professor, will be produced with a cast embracing a number of additions to the old company. Mr. Gillette is a gentleman of culture, and his piece, which was played something over a year ago in Philadelphia, New Haven and other cities, has been pronounced a promising candidate for success. The principal character, played by Gillette himself, is a middle-aged professor, who supplies the funny element of the piece in his scholarly endeavors at making love. The second "first night" at the Madison Square will be almost as much of a novelty as the first.

***

Weather permitting, The World from present appearances will run well into the Summer. It has been a most fortunate ten strike for Manager Wallack whose season has been fraught with disappointments. The piece is played better than ever before, and it will well repay several visits.

***

This is the last week of All the Rage at Daly's. The comedy has not been played to large business, but if Mr. Hill's advertising expenses had been curtailed there is little doubt that the engagement would have proved a paying one. Large advertisements eat up small profits. The season will be closed until next season after Saturday night.

***

The Bijou Mascotte has whipped the feeble life out of the Park Mascot, and the latter will come to an end with the regular season Saturday, while the former will continue as long as business warrants. The houses have been good and as the Bijou is as cool, if not cooler, than any other theatre in the city, it is probable that this Mascotte will be heard from long after the majority of the other houses have put up the shutters for the hot interim.

***

Donna Juanita at Haverly's Fifth Avenue is not registered among the archives of the comic opera successes in this city. It is drawing light audiences, and neither the company nor the composition are meeting with any degree of favor.

***

M. R. Curtis is drawing crowded houses to Havery's Fourteenth Street Theatre, and his impersonation is meeting with the marked favor to which it is entitled. News of a good thing spreads quickly, therefore it is not strange that the public is flocking to see one of the most original and meritorious character performances on the stage.

The perrenial Evangeline is back once more at the Grand Opera House where it is doing well. These are the last opportunities to see Rice's evergreen American extravaganza, as it will be played exclusively in the variety theatres next season—a field in which there is much to be made with it yet.

***

The Vokes changed their bill Monday night at the Square, substituting The Wrong Man in the Right Place for Belles of the Kitchen, retaining the introductory comedietta, Cousin Joe. The new old bill has not stimulated business materially.—Maude Forrester is making Aberle's chaste establishment howl nightly with Mazeppa.—An alleged importation of British blondes are revelling at Tony Pastor's Theatre this week.

"Lies! Lies! Lies!"

When a MIRROR reporter entered Charles R. Gardiner's offices yesterday, the painters, carpenters, paperers, and upholsterers were at work decorating the walls, laying carpets, and generally putting into handsome order the commodious agency of the enterprising occupant. Mr. Gardiner sat in an easy chair behind his desk, chatting with a half-dozen managers from out-of-town, sending away messengers, receiving telegrams, and talking rapidly with the people round about him, undisturbed by the bustle of the largest dramatic agency in America.

"How do you do!" exclaimed Mr. Gardiner, extending his hand cordially to our representative. "Always glad to see anybody from THE MIRROR."

The reporter indicated that he should like a few moment's private conversation on a matter of importance.

"It's too bad," said Mr. Gardiner. "I'm very busy to-day, and can scarcely call a minute my own. But if the subject is very pressing you may take Mr. Brown's seat here, and I'll give you as much time as I can."

THE MIRROR man complied with this direction, and was soon plying Mr. Gardiner with questions.

"A certain sheet, which shall not be called by name," began the reporter, "published an alleged interview with an actress last week, who was one of the company recently supporting John E. Owens."

"Indeed!" replied Mr. Gardiner, "I have not seen the article to which you allude. My time is too valuable to waste upon the offscourings of a pack of inconsequential rascals that are powerless to injure my business, hurt my personal pride, or disturb my peace of mind."

"The article in question accuses you of owing the Owens company four nights' salary; also money advanced for their hotel bills. Is this true?"

"That salaries were four nights in arrears is correct—but that I am responsible for the same is a question. Even if I were, the commissions due me as agent fully covers the amount claimed. I told Mr. Owens that we had better leave our difference to the arbitration of three managers, according to the suggestion recently made in THE MIRROR, but he would not agree to this. Now I am willing to let twelve men in a jury box decide the case on its own merits. My contract with Mr. Owens is mooted, and until the law-suit, which I have commenced against that gentleman for violating his agreement, is settled and the responsibility for the arrearages fixed, I shall certainly decline to put my hand down into my pocket and pay up the money owed these people."

"The actress, who is reported to have figured in the interview to which we have alluded, said that you had come on from New York to Trenton, and—"

"That is a fair specimen of the value of this 'interview,' which I doubt not was bogus. I have not been in Trenton in weeks, and consequently could not have been there at the time this article alleges."

"This actress further says that you broke up the season prematurely in Newark, where Mr. Owens was booked to play."

"Nothing of the kind!" broke in Mr. Gardiner, impatiently. "The Newark date was cancelled in good time, and the people notified that such was the case. There was no use of playing there against Barnum's big circus that would draw every available dollar in the town, and that is why I took this action. You know if any fifth-rate company bursts up anywhere within the boundary lines of the United States I am libelled as the party responsible for the concern, its debts and mishaps. This has become such an old story to me that I pay very little attention to it. The public know better, and so I am quite satisfied to let the curs snarl and gnash their teeth to their heart's content. Freyer's Billee Taylor troupe went up last week in Providence. I suppose I shall be credited with that. However, I had no connection whatever with Freyer's company further than making their dates. This contract shows my relations to the company. You may copy it if you wish."

The reporter made a transcript of the paper, which reads as follows:

"By this document I hereby employ C. R. Gardiner to book dates and make route for my Billee Taylor Company, and give him full authority to sign contracts in my name. For the above services I hereby agree to pay said Gardiner 3 per cent. of my receipts and give him authority to draw on each manager for the above amount. J. C. FREYER."

"If you wish to see my contract with Owens also, here it is," said Mr. Gardiner.

"No; this will be sufficient. And now, Mr. Gardiner, what do you think about the theatrical prospects for next season?"

"I think it will be the busiest and most profitable known in years; at least, all the present indications point that way. Bernhardt gone, there is room for something else in the newspapers, the theatres, and the mind of the provincial manager."

"Will you handle many enterprises next season?"

"More than ever before, and as usual comprising many of the best on the road. I don't want you to publish the list, for that would not do just now. But I shall have ——" and here the energetic agent spoke a lot of secrets in the newspaper man's ear, that would make any rival green with envy could he divine them.

"Good-bye!" said Mr. Gardiner, turning round to shake hands with Mr. J. M. Hill, who was just starting for Chicago. "Come again when I'm not so busy, and I'll tell you a great deal that will make more interesting reading."

PROFESSIONAL DOINGS.

—Marcus R. Mayer is in town.

—William Castle, the tenor, is in town.

—Charles Parsloe will spend the Summer in Europe.

—Willie Edouin has given up the Forest Garden scheme.

—A. S. Pennoyer goes out next season with the Vokes.

—Robert McWade and company sail for Australia to-day.

—Louise Searle is anxious to leave the burlesque stage.

—Baker and Farron have been very successful the past season.

—Sam M. Hickey will not run a Humpty Dumpty show next season.

—Dr. Griffin, Mrs. Griffin and Mary Anderson were in town Monday.

—Mary Anderson will probably play in Booth's Theatre next season.

—M. B. Leavitt has a new light suit and five companies on his back just now.

Maze Edwards is mourning the loss of his little girl, who died a few days ago.

—Harry Graham has been re-engaged by Oliver Doud Byron as business manager.

—Charles Atwood goes out next season with Collier's Banker's Daughter combination.

—Chicago harbors more mudslinging dramatic writers than any other city in the Union.

—A census of THE MIRROR correspondents elicits the fact that there are 307 on the provincial staff.

—The Chicago *Tribune* comes out with the astonishing statement that Won at Last "is not a good play."

—Frank Corlas has rented a cottage at Revere Beach, and will while away the Summer at that place.

—George Conway leaves Wallack's next season to play Wilmot Eyres' part in The World on the road.

—There are seven benefits announced in Boston between now and the middle of June. About three a week.

—William Conner will go to New Orleans shortly to begin the work of repairing the Grand Opera House in that city.

—Some Bostonese have formed themselves into a theatrical association bearing the brilliant title, the Lantern Club.

—Hazel Kirke and Won at Last are in the second week of their Chicago battle. Both plays appear to be doing well.

—Miss Estelle Mortimer, who is playing Dolly Sutton at the Madison Square Theatre this week, is a very clever soubrette.

—Thomas Baker, leader at Wallack's, and a composer of some nate, can be engaged for the next Fall and Winter season.

—May Davenport sails for Europe June 1, and Mrs. J. R. Vincent, of the Boston Museum, will follow during the month.

—Frank Kilday has been engaged for juvenile business by C. A. Chizzola in the company to support Rossi next season.

—R. Fulton Russell, leading with Maggie Mitchell, was taken ill at Portsmouth, N. H., last week with pneumonia, and was unable to appear.

—A capitalist proposes to erect a new and commodious opera house in St. Paul, Minn. Such an edifice is badly needed in that city.

—John McCullough's mother-in-law died recently in San Francisco, at the house of her daughter. Her name was Mrs. McClain.

—A butcher named Shaughnessy, in Chicago, has named a pet bear after John T. Raymond. Like his namesake, bruin is "fresh."

—The buildings have been entirely removed from the site of Wallack's new theatre, and workmen are now engaged in excavating.

—Mrs. Harriet Webb read two selections at an entertainment given last Thursday at the Union League Theatre, with excellent effect.

—Fannie Aymar Mathews and Mrs. Ettie Henderson (joint authors of the play of Bigamy) have annulled their contract, and the play is owned now solely by the former lady, so she writes us.

—Mitchell's Pleasure Party close the season at Dubuque next Saturday, Mr. Mitchell going to St. Louis to look after the interests of his new theatre.

—Jennie Satterlee, with Tony Pastor for five years, and the past season with Hyde & Behman, has been re-engaged by that firm for next season.

—Agnes Booth seems to be creeping steadily into obscurity, the result of drawing salary regularly while actively engaged in the idleness of the "shelf."

—Baker & Farron, after their engagement at the Windsor, will play the towns and cities of Northern New York, then return to this city for the Summer.

—A fourth interest in Sam'l of Posen was sold to a party last week by the Curtis Brothers for $5,000, cash. Nine months ago a half interest could have been purchased for one-tenth that sum.

—John McCullough concluded his engagement at Drury Lane last Saturday night, when he was called before the curtain, and in response to loud cheers, made a stirring speech.

—Bob Morris, of the *Telegram*, has peddled a play around town for the past five years. At last he has found a purchaser in the person of Frank Mordaunt.

—A stock company is being organized by Henry Greenwall, manager of the Galveston (Texas) Pavilion, for next season. It will be under the management of W. F. Burroughs.

—W. F. Owen, having signed with C. J. Whitney for the season of 1881-82, left for St. John, N. B., yesterday afternoon. From there he goes to England to spend the Summer.

—Several members of the Tourists party, headed by the oleaginous and genial Mestayer, can be seen daily floating around the circumambient space in front of the Morton House.

—Linda Dietz is making good progress in the English provinces as a star. Papers that she sends us speak in high terms of her acting in Eagle Wally, which has been rechristened Wild Love.

—A grandson of Fanny Kemble, named Owen Wister, was one of the members of the Howard company that played Œdibus last week. He has none of the talent of his illustrious ancestor.

—The foundations of Haverly's new theatre in Chicago are being built. The house will, by all odds, be the handsomest and most comfortable in the city if the present plans are fully carried out.

—This week four summer theatres open in Boston, viz: Forest Garden, Halleck's Alhambra, Oakland Garden, and Webster Garden. These theatres are becoming a popular institution in the Hub.

—Adele Waters, the new San Francisco debutante, is engaged by Robson and Crane till September 1, and then commences a thirty-two weeks' engagement with Joe Murphy. She is said to be one of the handsomest and most beautifully formed women on the stage.

—Marie Jansen made a great success of Olivette in Boston. Can this be the reason why Catherine Lewis recovered so quickly from her diphtheria, and posted off to the Hub to resume her old part with the Comley-Barton company?

—A. S. Pennoyer, the former business manager of Rice's Evangeline party, will shortly come into some money, left him years ago by his mother. The amount originally was $4000, but the interest up to the present time will swell it up to something like $20,000.

—Osmond Tearle, Gerald Eyre, Jeffreys Lewis and Ethel Arden have been engaged by Frank L. Goodwin, so he informs us, for Baldwin's Theatre, San Francisco, for the Summer season. They leave on the 2d of July, and will open on the 13th, in a round of Wallackian comedies.

—Charles Jefferson and some professional friends have been fishing for pickerel at White Bear Lake, Minnesota. Last week he caught a nine-pound fish of that species, and sent it to St. Paul, where it was appreciatively devoured by the members of Bartley Campbell's Galley Slave company.

—Cazauran is busily at work in Boston. If his labors were given more to the interests of his employer, who is absent in England, and less to his own glorification in obscene newspapers, Mr. Palmer would be better pleased, and we should hold Mr. Cazauran in higher esteem. "When the cat's away," etc.

—Happy Cal. Wagner's Minstrels, organized some fifteen weeks ago by Manager Lehner, of Syracuse, closed a very successful season in Rochester and returned to their starting point last week. They have some very alarming press notices, which are proudly displayed by Acting Manager Darwin Truss.

—Some fiend called at the residence of Mrs. Fanny Mordaunt, the actress, at No. 155 Chauncey street, Brooklyn, on Monday night last, threw a handful of red pepper in her eyes, and then escaped. Mrs. Mordaunt is at a loss to know the cause of the assault. A former Sergeant of the Brooklyn police, who has been rather obnoxious to Mrs. M., has been arrested on suspicion.

—The Soldiers' Home opens in Dayton, Ohio, June 1. The following is the company: E. F. Knowles, William H. Cooper, John F. Ward, Thomas L. Coleman, E. H. Stephens, David R. Allen, Peter Faulkner, Mary Davenport, Ida Lewis, Alice Baldwin, Louisa Morse, Sara Goodrich, Ida Ward, little Lillie; Burton Adams, manager; Prof. Max Fehrman, musical director.

—W. H. Gillette, author of The Professor, to succeed the virtuous Hazel Kirke, will play the principal character, supported by the following company: Georgie Cayvan, Nellie Taylor, Nellie Morant, Mary Chester, Belle Melville, Josephine Bailey, Belle Jackson, Maud Stuart, Helen Ottolenqui, Leslie Allen, C. W. Butler, E. L. Tilton, Harry Lacy, D. H. Chese, A. Waldron and H. Hogan.

—Manager John D. Mishler, who has successfully managed the popular Mishler Circuit, comprising all the best amusement-patronizing cities and towns of Eastern Pennsylvania, in this weeks' MIRROR publishes an interesting advertisement deserving a careful perusal of managers and agents. Mr. Mishler will be at the Morton House Friday and Saturday of this week to make arrangements for next season.

—Caroline Blake, one time a favorite actress, died last Saturday in her 84th year, at Long Branch. She was a sister of Thomas and Henry Placide, the famous Dromios. Her husband was long identified with the celebrated stock company of the old Park Theatre on lower Broadway. Mrs. Blake's daughter was the second wife of James Wallack, Jr. The old actress lived in retirement during the last seventeen years of her life.

—W. H. Brown, who will manage the Novelty Theatre now building in Jersey City, has already booked some first-class attractions. Among these are Den Thompson, the Tourists, Felicia with Rose Eytinge, Barney Macauley, Clark's Uncle Tom's Cabin with Mrs. G. C. Howard, Collier's Banker's Daughter, My Partner, Deacon Crankett and All the Rage. The success of the new theatre, judging from these early indications, is already assured.

—Robert Buchanan has written a new Irish drama called the Exiles of Erin. Haven't we had enough of the heroic Irish business? A return to the old-time representation would be quite refreshing, as it would portray the Irish character as it really is. The maudlin pathos of your Conns and Na Cappoleens is growing nauseating, and we long for the eccentricities of Handy Andy, Brian O'Lynn, Dr. O'Toole and O'Callaghan. An elaboration of this special kind of drama into four and five-act plays would easily supplant the present sympathy-pumping Irish drama.

PROVINCIAL.

What the Player Folk are Doing All Over the Country.

Notice.

Correspondents must direct their letters to Harrison Grey Fiske, Editor, and in all cases write the word "Correspondence" distinctly across the envelope.

DATES AHEAD.

Managers of traveling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

A. M. PALMER'S DANIEL ROCHAT CO.: Boston, May 23, three weeks.

AUGUSTIN DALY'S NEEDLES AND PINS COMB.: Williamsburg, N. Y., May 23, to begin a summer tour.

ACME-OLIVETTE CO.: St. Louis, 23, week; Chicago, 30, week.

BAKER & FARRON: Windsor Theatre, N. Y., 23, week.

BARTLEY CAMPBELL'S MY GERALDINE COMB.; Muskegon, Mich., 26

BOSTON IDEAL OPERA CO.: Halifax, N. S., 23, two weeks.

BILLY ARLINGTON'S MINSTRELS: Sedalia, Mo., 26; Olaway, Kan., 27; Ottawa, 28; Burlington, 30; Topeka, 31; Osage, June 1; Emporia, 2; Manmsetta, 3; Peabody, 4; Newton 5; Wellington, 7; Winfield, 9; Hutchison, 10.

BOSTON MUSEUM CO. (The Guv'nor): Saco, Me., 26; Lewiston, 27; Waterville, 28; Bangor, 30; Augusta, 31; Rockland, June 1; Portland, 2; Chelsea, Mass., 3, and close season.

BIRCH & BACKUS' SAN FRANCISCO MINSTRELS: Louisville, Ky., 23; Indianapolis, Ind., 24; Terre Haute, 25; Danville, Ill., 26; Lafayette, 27; Chicago, 30, week.

CORINNE MERRIEMAKERS: Elmira, 26; Rochester, 27, 28.

CHARLOTTE THOMPSON: Denver, Col., 23, one week.

CHILD OF THE STATE (Hoey & Hardie): Syracuse, N. Y., 25, 26; Utica, 27; Amsterdam, 28; N. Y. City, 30, two weeks.

CHARLES L. DAVIS COMEDY CO.: Worcester, Mass., 26; Webster, 27; Springfield, 28.

COMLEY-BARTON OLIVETTE CO.: Boston, 16, two weeks.

CANFIELD, BOOKER & LAMONT'S PANTOMIME CO.: Jefferson, Ill., 26; Watertown, 27; Madison, 28.

DONAVIN'S TENNESSEEANS: Ripon, Wis., 26.

DENMAN THOMPSON: Providence, R. I., 26, 27; Keene, N. H., 28; Rutland, Vt., 30; Brattleboro, 31.

DUPREZ & BENEDICT'S MINSTRELS: Newark, N. J., 28; Rochester, N. Y., 30; Lyons, June 2.

FLORENCE HERBERT COMB.: Streator, 23, week; Ottawa, 30, week; Aurora, June 6, week.

FRANK MAYO: Boston, 23, two weeks.

GOLDEN CO.: Indianapolis, Ind., 26, 27, 28; and close season.

GERSTER CONCERT CO.: Philadelphia, 26, 28; New York, 30.

GUS WILLIAMS: Virginia City, Nev., 26, 27, 28; Eureka, 30, 31; Ogden, June 2; Lake City, 3, 4; Laramie, 6; Cheyenne, 7; thence Omaha and East.

GRAYSON-NORCROSS COMIC OPERA CO.: Now at Park Theatre, New York City.

GENEVIEVE WARD (in Forget-Me-Not): Brooklyn, 23, one week, and close the season.

HARRIGAN & HART'S THEATRE COMIQUE CO.: Brooklyn, E. D., 30, week; Chicago, June 6, two weeks; St. Louis, 20, week.

HAVERLY'S COMEDY CO. (Strategists): Salt Lake, U. T., 26; Ogden, Col., 27; Cheyenne, 28; Denver, 30, week; Leadville, June 6, week.

HAVERLY'S WIDOW BEDOTT (C. B. Bishop): San Francisco, 23, six weeks.

HAVERLY'S COLORED MINSTRELS: Amsterdam, N. Y., 26; Glens Falls, 27; Saratoga, 28; Oakland Gardens, Boston, 30, two weeks.

HAVERLY'S NEW MASTODON MINSTRELS: Central City, Col., 26; Georgetown, 27, 28; Leadville, 30, week; Denver, June 6, week.

HAVERLY'S EUROPEAN MASTODON MINSTRELS: Toledo, O., 26; Detroit, Mich., 27, 28; Milwaukee, Wis., 30, 31; St. Paul, Min., June 1, 2; Minneapolis, 3; Omaha, Neb. 4.

HI HENRY'S PREMIUM MINSTRELS: Chicago, 23, week, and close season.

HILL'S ALL THE RAGE: New York city, 16, two weeks.

HARRISONS (in Photos): Philadelphia, Pa., 23, week; Boston, Mass., 30, week.

HARRY G. RICHMOND COMEDY COMB: Baltimore, 23, week; Pittsburg, 30, 31; thence through oil circuit.

HERZOG'S MUSEUM COMB.: Boston, 16, two weeks.

HYDE & BEHMAN: Rochester, N. Y., 26.

JAY RIALL'S UNCLE TOM CO.: Marshall, Mich., 26; Battle Creek, 27; Albion, 28; Kalamazoo, 30; Grand Rapids, 31.

JOHN JACK AND ANNIE FIRMIN: Minneapolis, Minn., June 6, 7, 8.

JULIA POLK MASCOTTE CO.: Philadelphia, 23, week.

JOHN T. RAYMOND: San Francisco, 16, two weeks.

KATE CLAXTON: San Francisco, 16, three weeks.

LOTTA COMB.: Lynn, Mass., 26; Manchester, N. H., 27; Portland, Me., 28.

LEAVITT'S KENTZ SANTLEY CO.: Chicago, Ill., 23, two weeks.

LITTA CONCERT CO.: Dayton, O., 26; Greenville, 27; Richmond, Ind., 30.

McDOWALL, REYNOLDS, & WALLING'S COMB: Washington, D. C., 23, week.

MILES' JUVENILE OPERA CO.: Detroit, Mich., 26, 27, 28.

MY PARTNER (Aldrich & Parsloe): Brooklyn, N. Y., 23, week, closing season.

MITCHELL'S PLEASURE PARTY: South Bend, Ind., 26; Sandusky, O., 27; Clifton, 28, and close season.

MAGGIE MITCHELL: Lawrence, Mass., 26; Brocton, 27; Newport, 28.

M. B. CURTIS' SAM'L OF POSEN: New York, 23, two weeks.

MADISON SQUARE THEATRE CO. (Hazel Kirke No. 1): Chicago, 16, two weeks; San Francisco, June 6, three weeks.

MAHN'S COMIC OPERA CO.: New York City, 23, two weeks.

McGIBENEY FAMILY CONCERT CO.: Corning, N. Y., 26; Bath, 27.

MURPHY, MACK, MURPHY & SHANNON'S VARIETY CO.: Boston, Mass., 23, week; Providence, R. I., 30 week.

MRS. JOSHUA WHITCOMB: Ithaca, 26; Cortland, 27; Syracuse, 28; Rome, 30; Oneida, 31.

ONE HUNDRED WIVES COMB.: Toronto, Can., 23, week.

ROBSON & CRANE: Salt Lake City, U. T., 26, 27, 28.

RICE'S SURPRISE PARTY: Philadelphia, 16, two weeks.

RICE'S EVANGELINE COMB.: New York city, 23, week, and close season.

ROSE WOOD COMB. (Hamlin and Davis): Chicago, Ill., 23, week; Peoria, 30; Rock Island, 31; Clinton, Ia., June 1; Dubuque, 2; Lacrosse, Wis., 3; Minneapolis, Minn., 4; St. Paul, 6, 7; Stillwater, 8; Eau Claire, 9; Madison, 10; Janesville, 11; close season.

ROLAND REED COMEDY COMB.: Eau Claire, Wis., 26; St. Paul, 27, 28; Owatona, 30; Mankato, 31; Sioux City, June 1, closing the season at Council Bluffs the week of June 6.

STUART-GRAY OPERA CO.: Springfield, Ill., 23; Indianapolis, Ind., 24, 25; Dayton, O., 26; Columbus, 27, 28; Cleveland, 30, 31, June 1; Buffalo, N. Y., 2, 3, 4; Rochester, 6, 7, 8.

STEELE MACKAYE'S (Won at Last): Chicago, Ill., 16, two weeks.

SHUEY AND YOUNG'S STAR COMB: Edwardsburg, Mich, 27; Bristol, Ind., 28; Goshen, 30; Millersburg, 31; Ligonier, June 1; Albion, 2.

SOLDENE COMIC OPERA CO.: Leadville, 23, week.

TONY PASTOR'S TRAVELING CO.: Lancaster, Pa., 26; Easton, 27; Jersey City, N. J., 28; Troy, N. Y., 30; Utica, 31; Syracuse, June 1; Rochester, 2; Toronto, Ont., 3.

THOMAS W. KEENE: San Francisco, May 16, four weeks.

TONY DENIER'S HUMPTY DUMPTY: Cincinnati, O., 23, week; Bellefontaine, 30.

VOKES FAMILY: New York, 23, week.

WILLIE EDOUIN'S SPARKS COMB.: Idle in San Francisco week of 23d; Virginia City, 30, 31; Eureka, Nev., June 2, 3, 4; Salt Lake, Utah, 6, 7, 8; Ogden, 9, 10; Denver, Col., 23, week; Leadville, 30, week.

W. R. OGDEN'S ENOCH ARDEN COMB.: Bristol, Tenn., 26.

WILBUR COMIC OPERA CO.: Now at Bijou Opera House, New York City.

Boston.

The part of Daniel Rochat has been remarked upon as somewhat strained. Be this as it may, it becomes exceedingly interesting under Cazauran's treatment. That some of the conversations would drag were their brightness and elegance marred in acting, is perhaps undeniable, as the piece is almost devoid of incident, and the dialogue therefore bears the burden of the task. Yet if it was not for the one absorbing topic which runs throughout the play, and keeps the audience at a fever heat, the play would be like many other comedies of the present day—lacking in stage interest and stage effect. Sardou is the author of some very successful dramas—dramas of the sensational order—which will live for years to come, but this attempt to depict the right and wrong of religious ideas, and the difference between religious and civil marriage, is certainly not in his best vein, and jars greatly upon a sensitive disposition. And yet the play has much merit, although destitute of strong dramatic situation. The writer of the last sensation gives you a probable story, coherent throughout, though dressed in language stately and stilted, to be sure; they give you an intelligible and intricate plot; but it is not always in the power of dramatists to mould peculiar characteristics into presentable shape. Daniel Rochat will always be popular, and the large audiences that have crowded the Park Theatre last week were as brilliant as has been seen this season. The play was mounted in fine style and the acting was superb. Mr. Thorne appeared at his best as the hero, and in my opinion this is one of his best characters. It was distinguished by many striking points of excellence, displaying a careful and finished art. Nothing could be better than the electric energy of his acting in acts fourth and fifth; it was invested with great power and thrilling earnestness. As Lea Henderson, Sara Jewett is almost pertection. Her realization was singularly poetical, graceful and natural, and marked by the excellent refinement so necessary to the proper delineation of the characters. J. H. Stoddart represented Dr. Bibeche with great point and considerable humor. John Parselle was grand as Fargis; Mrs. Phillips was truly excellent as Mrs. Powers; Maude Harrison very charming as Esther; Mr. De Belleville and William Ramsay ably rendered the characters of Charles and Cassimer. The remaining characters were all in good hands. The success of Rochat has been so great that the management play it for four nights this week, to be followed by the Two Orphans.

The crisp and sparkling opera bouffe of Olivette was given by Comley and Barton co. at the Globe Theatre last week. Its first performance met with but fair success, owing to the illness of Catherine Lewis, who was unable to appear until Thursday night, and Hattie Jansen was substituted, and did fairly under the circumstances. The co. is a very good one, especially Mr. Howson, who made a hit as De Merrimac. Mr. Armand is not equal, either as an actor or singer, to the role of Valentine. Hattie Jansen has made great improvement, and earned the frequent marks of appreciation she received. Frequency of representation has of course made Catharine Lewis quite at home in the part of Olivette. Her vocalization is much improved, and her acting was full of the dash and vigor which has made her so popular. Olivette was mounted magnificently, and the houses have been very good since Miss Lewis' appearance. This week, Olivette.

Billee Taylor became a great favorite at the Gaiety last week. The company is a good one, and their merits were well received. This week the Jollities for the second time this season. E. Oliver, the veteran door-keeper, will shortly receive a benefit at this house, and as he has been connected with theatres for twenty-six years, a call will certainly be a substantial one.

Edgewood Folks continue to do a large business at the Museum. Last week all the funny songs and sayings of Sol. Smith Russell was received with much mirth. This week Frank Mayo as Davy Crockett, supported by Sadie Martinot as Eleanor.

Uncle Tom's Cabin did a very good business at the Novelty Theatre. The company is first class, and no better Uncle Tom than Harry Bloodgood has been seen in this city for some time. Fanny Brown, once a great favorite here, and a very beautiful actress, was the Eliza, and Kate Partington Topsy. So great has been the success that Uncle Tom is announced until further notice.

Hyde and Behman filled the Howard Atheneum to overflowing at every performance. The performance was a most excellent one and deserving of the patronage it received. This week Murphy and Morton, Mack and Shannon's co. in a variety entertainment.

Business still continues fair at the Boylston Museum. This week Kitty Gardner, James Roach, Walter Bray, Pell and Lewis, Dan Leavitt, Eva Stetson, J. A. Oliver, Marie Deering, Frank H. Nelson, the Female Minstrels, etc.

The handsome Alhambra, under the management of Captain Halleck, opened on Monday night to a crowded house with Maffitt, Bartholomew & Frazier's comb. Besides this an excellent variety and olio entertainment was given.

The Forest Garden opened on Monday night with Daisy Ramsden, Alma Stanley and Alice Wright in Jewels. William J. Stanton, formerly of the Goodwin Froliques, is the stage manager, and first-class attractions are offered at every performance.

The opening of the Oakland Gardens will take place next Saturday evening, 30th inst. Haverly's Colored Minstrels.

Items: Mme. Janauschek and the Union Square Theatre Company will appear for the benefit of George H. Tyler.—Dan Maguinnis had a crowded house at his benefit on Saturday night. Mrs. Thos. Barry as Dot received a cordial welcome. Emma Wilmot was heartily received as Bertha.—A. R. Cazauran has been in the city for a few days past, and was the recipient of many hospitalities from his friends.—The entertainment given by the Order of Elks at the Park Theatre on Sunday night was a great success.—Neil Burgess and family will pass a few weeks in Boston prior to taking their summer recess at Rahway, N. J.—Charles R. Thorne will pass the summer at Cohasset. Henry N. Johnson will be a guest of Mr. Thorne. John E. Owens and co. appear at the Alhambra this summer. Charles Barron will spend his recreation at Woodstock, N. H. Blanche Correlli is at present residing in the city.—B. F. Tryon will take his benefit at the Howard Atheneum, June 11. He sails for London on the 10th inst.

Chicago.

McVicker's (J. N. McVicker, manager): Hazel Kirke has met with deserved success being attended by large audiences. It will continue another week. The party go direct from here to San Francisco.

Hooley's Theatre (R. M. Hooley, manager): Steele Mackaye and co. have met with a favorable reception and full houses. Miss Sylvester has made quite a hit in the character of Mrs. Bunker. Her rendition is spirited and fine. Mackaye gives his role in his usual artistic manner, and is well supported by the co. They remain another week, and then return to New York. The San Francisco Minstrels appear next for one week, after which Harrigan & Hart's co. for two weeks.

Grand Opera House (J. A. Hamlin, manager): Those expecting a wonderfully good show in Rooms for Rent were somewhat disappointed. A lack of continuity pervades the play, and the situations are forced and unnatural. Something better might be made from it by an evenly strong co. I. N. Beers pleasingly represents Harry the Bohemian, and Patti Rosa receives continuous applause in her impersonation of Mrs. Cutter, an enthusiastic amateur artist. This co. close their season with this engagement. Rose Wood, supported by Lewis Morrison and co., will appear in Camille Monday, Tuesday, Wednesday matinee and night, and Saturday night. Frou Frou will be given Thursday, Friday and Saturday matinee. The Uncle Tom's Cabin party have concluded to give up week of 30th to Olivette co., so will appear only week of June 6. After Rose Wood's engagement, week of June 13th, Tony Pastor will come.

Olympic Theatre (Z. W. Sprague, manager): Fanny Louise Buckingham in Mazeppa, has played to rather poor houses. Her horse fell the first night, jeopardizing her life, but no harm was done. Again, Thursday evening she fainted, and the curtain had to be rung down, but after some delay the play went on to the conclusion. Hi Henry's Minstrels, among whom are Schoolcraft and Coes, will appear next week.

Academy of Music (William Emmett, proprietor): Carrie Swain, the Lamont Trio, and Canfield and Booker have appeared in specialties, followed by Nip and Tuck. The most noticeable feature of the performance is the acting of little Carrie Dillon Webber, who plays her part with such grace and perfection as to delight the audience. Business has been uniformly good. Week of 23d, Rentz Santley Novelty co. commence a two weeks' engagement.

Items: Gus Bruno's Voyagers has done pretty well at the Lyceum, and will be followed by the Soldier's Trust comb. for one week. The Troubadours are reported as playing to good business in the Northwest. They are expected here first of next week.—The Room for Rent party have secured a date at Grand Opera House next season.—There has been rumors about R. M. Hooley's having control of a theatre in San Francisco, but it can be stated authoritatively that he would not accept of one at any price.—Whitney tried to secure by telegraph a date for Felicia, but Mr. Hooley could not accept, as the terms were unreasonably exorbitant.—Dr. Simon Quinlin states that their fifteen weeks' contract with the minstrels has been extended another four weeks.—Mrs. Farren has positively been engaged for Hooley's Comedy co.—Amelia Watts has returned to the city.—R. C. Brown joined Roland Reed's co.—Luella McDonald has joined the Halsted Street Opera House co. as soubrette.—Black Diamonds is to be played week of 23d.—Edward Foster, manager of Bruno's Voyagers, is organizing a novelty co. for Leadville.—Bob Ingersoll's "Great Infidel" drew an immense house at Central Music Hall evening of 20th. The steps were used for seats.—There is but little doing in the musical line. Most of the musicians are preparing for their summer vacations.—Arthur Cambridge and Frank M. Link, two dramatic agents, had an altercation on the street Friday evening, 20th, in regard to supplying the West and Southwest with girls to go into theatres with wine rooms.—Complaints have been numerous in regard to Mr. Cambridge, and he may be suffering justly, as he is reported as sick and unable to attend to business to-day (Saturday.) Mr. Link is about town. No arrests.—Work has commenced upon the site of Haverly's new theatre. There are rumors that Mr. Fitzsimmons will not be associated with Mr. Haverly next season. The office remains in the old place, and a cloud of uncertainty precludes any announcements.—Messrs. Collmer and Isenstein have secured the services of Miss Muehlback Munot, Miss Berringer, Miss Lina Wassman, Mr. and Mrs. Meyer, Mr. Rodenberg, Mr. Richards and Mr. Engle, for next season. Sunday evening, the 23d, the co. play at the north side Turner Hall in Ein Lusbspiel, the original of Our Bachelors. The occasion will be for the benefit of Messrs. Karl and Emil Meyer.—J. W. Beer's Rooms For Rent party will go to Deadwood soon to play an eight weeks' engagement.—C. P. DeGroat is in the city.—J. W. Fox's co. start for a circuit in Michigan to day. The people are James M. Gilbert, Belle Gilbert, E. P. Hilton, Harry and Lottie Height.—C. R. Welstar, of Deadwood, is in the city engaging people.—Roshelle, the St. Louis phenomenon, is having a co. organized here for her support at Pope's Theatre one week commencing the 30th.—Bruno's Voyagers go to the National next week.—Eva Emerson and Helen Montrose left the city the 20th to join the Theatre Comique at Kansas City.—Ben Cotton and co. will close their season this evening, and return to the city to-morrow.—Harry Belmer is engaging a co. here to play a season of six weeks throughout the Northwest.—C. W. Taylor, Alf. Johnson and Ada Lawrence will be seen at the Lyceum week of 23d.

Philadelphia.

The Italian opera at the Opera House last week was quite successful, the Campanini nights being largely attended. Most of the operas were considerably cut. Campanini was at his best on Saturday night as Faust. This week La Mascotte is produced for the first time in this city. Monday night was set apart for the benefit of associate manager Zimmerman, and the theatre was packed. Libretttos were given to the ladies. In the cast are Marie Conron as the Mascot, Miss Montegriffe as Fiametta, Mr. Bishop as Pippo, Mr. Woods as Lorenzo, and George C. Davenport as Rocco. The opera is likely to do very well this week.

Rice's Surprise Party is in the second and last week at the Walnut. This ends the co.'s season. The Surprise Party rarely fails to draw good audiences at the Walnut.

Mr. Stanley is essaying Lord Dundreary at the Museum, and with considerable understanding of the character. He did so well last week that the play is continued this week. It is a difficult task to follow in Sothern's footsteps, and it will be a long time before Mr. Stanley can hope to rival the dead actor, but this much can be said, his Lord Dundreary is well worth seeing.

Items: J. J. McNally, of Rice's Surprise Party, goes from here to Boston, where he is to manage the Museum for Rice & Goodwin this Summer.—Treasurer Brown, of the Museum, has a benefit on Friday.—The Germania Orchestra gives the last of its series of rehearsals on Thursday afternoon at the Academy of Fine Arts.—The musical event of the week is a concert at the Academy of Music on Thursday night. Mme. Gerster, Miss Winant and Montegriffo sing.—On Tuesday night of next week Mr. Rice has a benefit at the Opera House. Members from Mr. Rice's six companies will take part.

Cincinnati.

Grand Opera House (R. E. J. Miles, manager): Julia A. Hunt and a support gathered together especially for the Cincinnati engagement, presented Fanchon and Pearl of Savoy during the week to a series of light houses, Florimel, Sidney Rosenfeld's new play, owing to insufficient preparation, was not presented as announced. Following in Maggie Mitchell's footsteps, and appearing in roles made famous by the latter, Mrs. Hunt naturally suffers in her novitiate by contrast with her prototype. Her voice, it is true, is better modulated, but lacks the "chic" and thorough knowledge of stage effect possessed by the elder actress. The support was fully up to the average; Giles Shine, Harry Vance, Thaddeus Shine and Tom Hawkins being notably good in their roles, as were the Misses Helen Reimer, Sherman and Healy.

Pike's Opera House (Louis Ballenberg, manager): Season closed.

Heuck's Opera House (James Collins, manager): Birch & Backus' Minstrels terminated a financially successful engagement 22d. The co. rank as one of the strongest here this season, and while disclaiming any Mastodonic element in its composition, presents a strictly first-class performance in every respect. Billy Birch and Charley Backus on the ends "caught on" in the public estimation from the outset, the latter in his imitations winning nightly encores. T. B. Dixon sings fairly, while Frillman, Stanley and Roe, the first-part soloists, were fully up to the average. Johnson and Powers are demonstrative as the Anti Fat Twins. Billy the Tailor, a conglomeration of Olivette and Billee Taylor, with selections from those operas, wound up the programme. The choruses were well rendered, and Ricardo appeared to good advantage in the leading role. The current week will be filled out by Tony Denier's Humpty Dumpty troupe (a novelty in Cincinnati at this stage of the season), and Manager Collins' annual benefit is fixed for 30th. The house will then remain closed until Treasurer Fennesy's complimentary benefit, which transpires June 11.

Coliseum Opera House (Thomas E. Snelbaker, manager): Season closed.

Vine Street Opera House (John Morrissey, manager): The more pronounced attractions at this cosy resort during the week just closed has been: Pres Eldridge, Lou Sanford (Mrs. Pres Eldridge), Kitty Wells, and Tenbrook and Dooley, a clever pair of song and dance artists. The attendance has been good. In addition to the old favorites, Manager Morrissey announces the engagement of Norman McLeod, the Scotch dancer. Sunday amusements being a thing of the past in Cincinnati, the entire co. performed at the Woodland Garden, Louisville, 22d.

Items: Tony Denier has been in town the greater portion of the week preparing for the advent of his party at at Heuck's 23d. Geo. S. Sydney, his business manager, is also here.—Manager Bob Miles's benefit 23d will be noteworthy by reason of the debut of one of our prominent belles as Julia in the Hunchback.—Al Thayer, the clever amusement critic of the *Enquirer*, made a capital end man at Harry Lewis' benefit which occurred 16th at the Grand. The performance netted the beneficiary in the neighborhood of nine hundred dollars.—Manchester & Jennings, who recently closed a successful engagement at the "Gold Mine," joined Snelbaker's Majestics en route to San Francisco at Omaha, and will prove a decided acquisition to the troupe.—Time in its flight seems to deal gently with the troubadours, Birch and Backus, and the latter's smiles are fully as expressive as ever.—The rural managers of the Ohio interior are holding a meeting at Columbus with a view of protecting themselves and patrons from worthless shows.—Julia A. Hunt will, in all probability, spend the summer at her residence near Blanchester, Ohio.—The Grand was packed to the wall 15th, the attraction being Bob Ingersoll and his "Great Infidels."—Ida Van Cortland, a prominent member of Power's Galley Slave comb., is at present sojourning in the city.—The close of the current week will also close all our places of amusement.—Louise Rollwagen, a well-known soprano of this city, was the recipient of a testimonial benefit 20th at Pike's Opera House prior to her departure for Europe, which will occur early in June.

San Francisco.

Bush Street Theatre (Charles E. Locke, proprietor): Robson and Crane did a good business on their second week in Our Bachelors, and of course were immensely funny as Bangle and Jowler. The rest of the cast were only fair, if we except Miss Adele Waters, who was really excellent as Clara Courtney. Tom W. Keene, California's tragedian, commences a brief engagement to-night, supported by his own Eastern co., opening in Hamlet, which will also be given Tuesday and Wednesday, and Richelieu balance of week. The season of legitimate promises to be successful.

Standard Theatre (Charles E. Locke, manager): Willie Edouin's Sparks repeated Horrors, with the addition of the schoolroom scene of Babes in the Wood, to only fair business during past week. Robinson Crusoe was put on Saturday, and although excellently costumed and acted, failed to improve business much. It will be continued this week, the last of the Sparks' engagement, and Haverly's Widow Bedott co., with those San Francisco favorites, C. B. Bishop and James O. Barrows, will put in an appearance 23d.

California Theatre (Maguire & Field, managers): Gus Williams as Our German Senator played to miserably poor business past week. The engagement has been a financial failure and loss to all parties concerned. John T. Raymond and co. open to night in Fresh, the American, and it is thought will improve matters somewhat at this house. Hazel Kirke follows Raymond June 6.

Baldwin's Theatre (Thomas Maguire, manager): Kate Claxton and co. opened to a good house last Monday in Two Orphans, but business fell off considerably during the week. Kate Claxton is too well known as Louise to require any mention. Charles A. Stevenson personated the dual role of Chevalier de Vaudray and Pierre. The former character was fairly rendered, but the latter very weak, and compared with Thomas W. Keene's rendition while he was a member of the old California stock co., it is a poor performance indeed. The Two Orphans has been played here so often and well, too, that the interest in it is on the wane. The Double Marriage will be brought out to night, followed by Frou-Frou and The Guv'nor.

Winter Garden (M. A. Kennedy manager): This place of amusement was reopened last Wednesday night, after having been thoroughly refitted and improved, to an audience that tested the extreme capacity of the house, the business since continuing extremely large. The new nautical opera of Billee Taylor was the attraction, and was splendidly produced in every detail. Manager Kennedy has secured an excellent co. and one of the best choruses we have had in a long time. Those popular favorites, Hattie Moore and Harry Gates, received quite an ovation on their appearance. They personated Phœbe and Billee Taylor respectively, in their usual careful and excellent manner, and were in good voice. The rest of the co. were well suited for their respective parts. Harry De Lorme as Captain Flopper, Al. Henderson as Sir Mincing Lane, and Ed. Barrett as Ben Barnacle, are each deserving of special mention. Ed. Barrett's song of "All on account of Eliza," by the addition of several new verses on local topics, has become quite popular. The scenery was appropriate and well designed. The Winter Garden is now an assured success.

Tivoli Garden (Kreling Brothers, proprietors): This place was closed during the week for necessary repairs and alterations, and reopened Saturday evening to a large audience with Balfe's Rose of Castile, which was satisfactorily given. The co. has been strengthened by the addition of T. Wilmot Eckert, late of the Tourists, who was in excellent voice as Manuel, the Muleteer. Ethe Lynton, as Elvira, was very good.

Adelphi Theatre (Ned Buckley, proprietor): The second week of Harry Leclair' Just in Time attracted larger audiences than first week. To-night Minnie Gray and W. T. Stevens, together with their three trained dogs, appear in the sensational drama entitled Swift and Sure.

Bella Union Theatre (Henry Montague, manager): Business continues fair here, the same bill being given during past as on previous week.

Items: There never were perhaps so many theatrical people in this city at one time as on Saturday and yesterday. I noted Robson and Crane and co.; Willie Edouin's Spark co., Frank W. Sanger, manager; Gus Williams and co., John Rickaby, manager; Kate Claxton and co., H. D. Cone, business agent; Alf and Lulu Wyman and co., J. P. Howe, business agent; E. T. Stetson and co., Paul T. Blum, manager; John T. Raymond and co., Harry Clapham, business agent; Thomas W. Keene and co., William R. Hayden manager, and Harry Phillips, business agent the New Orleans Colored Minstrels, Sam Undermeyer, business manager; Minnie Gray and W. T. Stevens, under engagemen to Adelphi Theatre, besides about a score of actors and actresses who are at present out of employment.—An individual who enjoy the euphonous sobriquet of "Brocky," o "Small Pox Kelly," is now the "proprietor" of Baldwin's Theatre, Maguire having transferred his lease to him. Of course the trick is a transparent one, but it serves to keep th sheriff away. Kelly was formerly special policeman of the theatre.—Sam E. Westerill, a pioneer in the theatrical business here, goes ahead (Eastward) of the Thomas Keene party as advance agent. Alf an Lulu Wyman and co. leave 23d for Oregon and Washington Territory, where they play a short season under the management of Jacob Shattuck of the California Theatre. On their return the Wyman's proceed immediately East.—Snelbaker's Majestic comb. follow Tom Keene at Bush Street Theatre, opening 30th.—It is said that E. T. Stet-

intends to abandon acting for the present, as he has purchased a large interest in a gold mine in Nevada City, Cal., with a view of remaining there and developing it.—Adele Waters, an excellent soubrette and accomplished lady, leaves for the East with the Robson & Crane co., Tuesday. She has many friends here who wish her every success.—Willie Edouin's Sparks will remain idle week of 23d, not being able to get desirable dates in Sacramento.—Harry LeClair and W. J. Russell, two very clever and versatile sketch artists, play a short engagement at Vera Cruz, our seaside resort, before going East.—A season of Italian Opera, under the direction and management of Sig. Bianchi, will take place at Grand Opera House about June 20.—W. W. Cole's Circus and Menagerie is expected 17th to arrive from Australia, as they open for a short season here.

Baltimore.

Holliday Street Theatre (J. W. Albaugh, manager): The Harrisons appeared in Photos all the week. It is a variety performance, disguised under the thinest film of a drama. Songs, dances and surprises follow one another with never ending variety, most of which are clever, and at times delightfully droll. There is a good deal of wit in the dialogue, not mere puns, but odd comparisons and odd extravagancies, and quick repartee. Louis Harrison is a remarkably bright comedian, with a gift for absurd face make up that is irresistible. R. E. Graham is a variety star of sterling merit; his get-up as Sarah Bernhardt, and his imitations of Joe Emmett and Lawrence Barrett, in a Roman part, are excellent. Alice Harrison sang, acted and danced with great dash, and proved herself to be a sparkling little actress. House closes next week.

Ford's Opera House, (John T. Ford, proprietor): Callender's minstrels—genuine Georgia darkies—played a week's engagement to fair business. The troupe is in the main a good one; the singing is excellent, but the fun is of a jolly, rollicking, though rather crude type. They do the "real old corn-field darkey" in a most natural manner, but lack the refinement that characterizes their white brethren. House closes next week.

Monumental Theatre, (Ad. Kernan, manager): A good bill was offered to the patrons of the house. The olio was quite attractive, and included Frank White's sketch, Razor Jim; charming ballads by Lillian White; Swiss yodeling by Clark and Edwards; Ethiopian songs and dances by Williams and Sally and John B. Wills and May Adams, in a Teutonic sketch, called Larks. The entertainment wound up with a highly sensational drama entitled, Out of the Dark. Business was light. House closes next week.

Front Street Theatre (Dan A. Kelly, manager): Maude Forrester played a second week's engagement to fair audiences; the play was The Outlaws of Mexico; a drama of the blood-curdling school, full of the most romantic and sensational scenes. Miss Forrester played the part of Fabrico, the tiger slayer, with considerable vigor. The trained horse Lightning came in for a large share of applause. The play was well mounted. In the olio Dan Kelly and Billy Kennedy did a clever sketch, and Hallen and Hart did a fair variety turn. Barry and Hume appear in grotesque songs and dances. This week was the last of the season.

Items: J. W. Albaugh will be the recipient of a complimentary benefit on Monday evening. Damon and Pythias will be given, with J. W. Albaugh, Fred. B. Warde, Kate Meek, Mrs. J. W. Albaugh and others in the cast. Hermann, the magician, will also appear.—Mme. Gerster will give two concerts at the Academy of Music on Monday, and Wednesday evenings next, assisted by Emily Winant, contralto; A. Montegriffo, tenor, and A. Fischer, violincello.

St. Louis.

Pope's Theatre (Charles Pope, manager): The first representation in this city of Billee Taylor, took place Sunday, May 15, to a large audience. The cast was good, embracing Ed. Connell, W. H. Montgomery, Russell Glorci, J. G. Douglass, George Gaston, Minnie Walsh, Jean Delmar, Annie Neuman and Helen Stuart, the comb. being the party known as Stuart & Gray's. The piece was magnificently mounted and was well received. The Acme Olivette co. will open 23d.

Olympic Theatre (Charles A. Spalding, manager): The general public does not take much stock in amateur performances, and the week looked ominous for Wayman McCreery, whose comic opera of L'Afrique has been given during the past week at the Olympic. The piece had been mounted with great care, after months of careful drilling and an actual outlay of $4,000, and had been splendidly advertised. But people are very skeery of such ventures, and the first performances were given to audiences composed of the author's particular friends, of which he has a myriad. The first house was very large; the second showing a falling off. But "my dear public" was very badly mistaken in this case, for the piece proved one of the finest musical successes of the season, this being said with a full and cold blooded understanding of what the words mean. In consequence, business grew, the regular army of theatre-goers came to the rescue, and the week culminated with a series of magnificent houses, the size and nature of which were similar to those attending representations of grand opera. The endorsement given to the young composer was such as could not be mistaken, and his endorsement was from the critical sense of the town, which was rather loath than otherwise to put the seal of approval upon a new and remarkably ambitious enterprise, on a road along which were strewn so many sad and painful wrecks. On Friday night the house was packed with the fashion, culture and music-loving people of St. Louis, and after the first act there was a call for McCreery who came before the curtain and in a sensible and well considered speech spoke of the great difficulties overcome. He awarded great praise to his coadjutors, and took some to himself in a very modest manner. In regard to the piece, the music is by Wayman McCreery; the orchestration, which is very fine, by Prof. Louis Meyer, perhaps the leading of local musicians; the libretto, which is very tame, by Will C. Schuyler. The melodies are exquisite, and the praise applies to all numbers—none of them being commonplace—while they are raised and well contrasted in tone and style. What was lacking in the piece is action and good dialogue. Cora Carpenter assumed the leading soprano role with splendid success [illegible], and acted with unobtrusive vivacity. Pauline Schuler assumed the contralto, a soubrette, and was very fine in [illegible]. Phil. Branson, who sang with [illegible] in concert last season, was the [illegible] there are few to equal him in the country; his acting was easy, self-possessed, and effective. Will. G. Smithe made a great deal of an alleged comic role. A. Poindexter sang and acted well in the basso role, while Ed. Dierkes was vocally very fine, and histrionically very bad, in the baritone part. As L'Afrique is destined to become generally popular as a comic opera, the appended plot will be found of interest:

"The hint is given by the conditions of the Zulu war. An English girl who has been out in London society accompanies her father, who is an army officer, to Africa. Her father wants her to marry a rich Dutchman, whom she does not like, for his millions. She becomes acquainted with a young officer whom she does like, and refuses to marry the millions. This makes the old man angry, and he orders the arrest of the young officer. The defeated Dutchman brings the Zulus down upon the English post and carries off the girl. Of course the young officer afterwards releases her unharmed, the Zulus are beaten and the Dutchman floored. He divides his fortune with the young lady, wishes her joy with the man of her choice, and resolves that he is not a marrying man. There is a little separate comedy business carried on by the young lady's maid and an eccentric sergeant, who also make a match of it, and all ends lovely and with harmonious choral strains. The cast is as follows:

Capt Fitzhugh Montague-Jones ..... Edward Dierkes
Lieut. Geoffrey Plantagenet Hamilton De Bracy ..... Phil Branson
Mynheer Arent Van Zwickenboo ..... Alfred Poindexter
Sergt. Tops ..... W. G Smithe
Georgina ..... Cora Carpenter
Alice, her maid ..... Pauline Schuler
Musical director ..... A. G. Robyn

A word as to the chorus: In *personnel* and efficiency, it was the best that has ever appeared in St. Louis, professional or amateur. The stage settings and costuming were very rich, and no expense was spared to make the details all as perfect as possible. It is said that it is Mr. McCreery's intention to put it in the hands of a professional company for production elsewhere next season. A great deal of praise is due Prof. Robyn for his able and satisfactory handling of the orchestra—one of the best features of the performance. Sprague's specialists from Chicago will open for a week, Sunday, May 22.

Items: Manager Pope has, it is said on good authority, cleared $20,000 by his season, and has applied a large portion of this to the expenses of last season, wiping out a large number of debts incurred. This is certainly a creditable exhibit, and shows what pluck will do.—The Washington Ave. Theatre is a "go" after all. Several meetings of hotel men, merchants, capitalists and property owners of that locality have been held during the past week, and the lot at 10th and Washington avenues S.E. has been selected as the site. Ground will be broken in June, and the theatre finished in October. It is rumored that advances have been made to John W. Norton and to Ed. E. Zimmerman to manage the new theatre, but this lacks authenticity. The locality is certainly the best in town, and the handsomest theatre in the West is promised.—John J. Collins opens his Summer season at Uling's Cave 30th.—The Miles Juveniles will open in the Little Duke.—Mr. Collins is certain to have a prosperous and remunerative season, and he deserves it, for his plucky campaign of last season.—Rochelle, the new tragic star, will open at Pope's 30th, under management of E. E. Zimmerman. This will close the season at that house.—Helen Stuart left the Billee Taylor co. towards the close of the week, her role of Constance being well filled by Miss Intrepodi.—Harry Noxon, who will be treasurer of the new Peoples' Theatre at Sixth and Walnut streets, says that W. C Mitchell has reaped a golden harvest with Our Goblins this season. He has received from Pittsburg a handsome satin programme issued in commemoration of the 500th performance of that extravaganza.—The new Peoples' Theatre will have a frontage on Sixth street; is progressing finely.

Alabama.

TALLADEGO.

City Hall (Frank Coker, manager): Willoughby Reade, elocutionist, booked 20th.

Items: Ten cos. have booked for the next season.—Manager Frank Coker, an author and journalist of some note in the South, has not yet reached his 18th year, and is the youngest manager and author in the South.

Colorado.

DENVER.

Sixteenth Street Theatre (Langrishe & Price, managers): C. B. Bishop as Widow Bedott played to the largest week's business ever done in the house. James O. Barrows as the Elder was exceedingly good. The Soldene Comic Opera co. in Olivette this week to standing room only. Very smooth performance, considering their arrival at seven o'clock and playing at eight. Billee Taylor 17th. Booked: Robert McWade in Rip Van Winkle 23d; Haverly's Strategists 30th; Haverly's New Mastodons June 6. The stock co. at this theatre has disbanded, their three months engagement having expired, Rose Lisle and Ogden Stephens starting East on the 17th. The balance of the co. have not yet determined their future, but I am informed a barnstorming expedition for the mountains is contemplated.

Palace Theatre (Ed. Chase, proprietor): Erba Robinson is the arrival. Business good.

Items: Chariotte Thompson, owing to some misunderstanding with the Sixteenth Street managers, will not appear at their theatre, but will play at Armory Hall under the auspices of the different military organizations of the city.—George Wall has been placed in the box-office of the Sixteenth Street Theatre.

LEADVILLE.

Tabor Opera House (F. T. Osgood, manager): After many rumors to the contrary, Charlotte Thompson appeared 16th in Jane Eyre to a crowded house. The Planter's Wife 17th. In the latter Miss Thompson has evidently given much study, as her rendition of the part is quite faultless. W. E. Sheridan, as Albert Graham, is splendid. Miss Goodrich, as Angie Gordon, is quite captivating; she was greatly applauded. The co. is a good one. On both evenings the card of "standing room only" was hung on the box office door.

Academy of Music (Ned Sullivan, manager): Robert McWade opened in Rip Van Winkle 9th to fair house. His version is different from that of Jefferson's, and in some respects is an improvement. His support is only fair. Mr. McWade says he would advise companies to steer clear of the Southern Pacific route. His was the first co. to play in towns on this line, and there are no theatres of any kind, and in many places he had to play in schoolhouses, billiard halls, etc, with hotel rates from $3.50 to $4 a day. In Albuquerque license is $22 a night, and the hotels so full of vermin that they slept in the railroad depot. It was a terrible trip for the ladies. The co. sail for Australia from San Francisco about July 15th. Denver Amateurs play the Pirates of Penzance here soon; no date.

Items: The Grand Central Theatre is playing Cora, the Slave Girl this week. It was written by Fred. F. Schrader, a local journalist, and is his second attempt.—A new play entitled The Brothers of Pisa, written by a Leadville gentleman, will be put on the boards soon.—McDamel's Theatre is doing very light business.—Baby McDonald, the little variety actress, who was married two weeks ago to a man named Lewis, but who was unceremoniously snatched from her noble lord by her irate father and mother, gave the latter the slip on the night of the 17th, and skipped out with her husband for Denver. As soon as her father missed her he made the air blue, proceeded to the dressing room of the concert hall in which they were playing, and tore the stage dresses of the departed "baby" into shreds. She was the support of the family; hence the milk in the cocoanut. "Baby" told a friend that she would never appear on the stage again.

Connecticut.

HARTFORD.

Roberts Opera House (W. H. Roberts, manager): Augustin Daly's co. in Cinderella at School was the only attraction of the week, and as that had the misfortune to strike a rainy evening, and the night before "Barnum's Day" (which is a holiday in this section of the country), the attendance was rather light; the performance, however, was satisfactory in every particular. This week we have our first presentation of the veritable Billee.

American Theatre (W. S. Ross, manager): The Comedy and American Four Consolidated Show gave nine performances to good business and were fully appreciated. They open 23d in the Howard, Boston, for week. The season at the American is now closed, and the house will only be opened for race week (last week in August), until the middle of September. Mr. Ross, who came among us a stranger, has made many friends, and by his careful and gentlemanly management, and the excellent quality of the entertainments given, has secured the esteem of his legion of patrons.

Items: The rumors in regard to Mr. Abbey taking the management of the Opera House next season are not without foundation, though as yet nothing is settled. When it is you will hear it as a fact, and not as one of the rumors floating about.—The American co. had bad weather for the whole week, but did good business on their State circuit.—The Opera House at New Britain, our nearest neighbor, is to be opened 24th, the Strakosch & Hess Opera co. giving Faust as the initial performance. This is an entirely new house, seating about 1,000 people, and is fully equipped in all departments, and will make another good stand on the New England circuit. Eugene A. Burt is the manager.

NEW HAVEN.

Carll's Opera House (Peter R. Carll, proprietor): Lotta on 16th drew crowded house in Heartsease. Lotta is as bright and sparkling as ever, and received a double encore for every song. Her support is excellent, the characters of Hiram Doolittle, by C. H. Braddshaw, and that of Lionel Houghton, by Clement Bambridge, being taken especially well. A large and very select audience assembled on the 18th to listen to the Gerster Concert, which consisted of solos by the following artists: Miss Winant, contralto; Signor Montegriffo, Mons. Fischer, violincello; Mons. Lavalle, pianist. Daly's co. in Cinderella at School, 20th and 21st, proved a strong attraction. The house was crowded at the three performances. The piece is interesting throughout, and in the hands of such capable artists is made doubly attractive. Nothing next week.

New Haven Opera House (John M. Near, manager): The sole attraction at this house during the past week was Medea, given on the 20th by the class of '83 of Yale College, which drew a large audience.

Peck's Grand Opera House (Clark Peck, proprietor): Nothing during past week; season closed.

Items: Clark Peck intends to make several improvements in his Opera House during the summer.—All the theatres are now closed for the season.—E. L. Tilton, who has for the past week been stage manager at the rehearsals of Medea, left for New York 21st to join the Madison Square co.

WATERBURY.

City Hall (Jean Jacques, manager): The Waterbury Choral Union, assisted by Louise N. Baldwin and Percy J. Cooper, of Boston, gave three representations of the Pirates of Penzance the past week. They were greeted by good houses, and the entertainment was a creditable one.

WILLIMANTIC.

Loomer Opera House (Silas F. Loomer, proprietor): American Theatre co., of Hartford, Conn., gave a poor show 21st, to poor business. Nothing booked.

Dakota.

BISMARCK.

Opera House (Samuel Whitney, manager): J. A. Sautelle in Streets of New York to fair business.

FARGO.

Chapin Hall (H. B. Chapin, manager): C. A. Hasenwinkle Ideal Dramatic co. 19th, 20th, 21st and 22d to good business; show fair. Coming: Oakes' comb.

Colliseum Theatre (McCually & Reynolds, managers): Morton & Cassidy 16th, week to fair business.

Items: There is talk of building a large opera house here.—Shows coming to Fargo do big business invariably.

District of Columbia.

WASHINGTON.

National Theatre and Ford's Opera House closed last week. Callender's Georgia Minstrels at Ford's 23d, week.

Lincoln Hall (Pratt & Son, managers): Gerster Concert co. 24th.

Theatre Comique (Jake Budd, manager): The Four Diamonds—Watson, Gilmore, Brevard and Sawtelle, Ada Clifton, Georgie Melnotte, Lamartine Bros;, Molly Nichols, Nellie Celeste, Lottie Cushman, Allie Western, Jennie Zeager, Bettie Ryland, Mollie Jenkins, Allie Brown, and one more week of Reynolds and Walling. Harvy Collins in Women, the Cause of it All. Harry Taylor, one of our Washington actors, who has been with Jefferson, is at home.

Georgia.

COLUMBUS.

No theatrical news. Blind Tom is here, accompanied by John Bethune, his manager. They are recreating at their old homestead, about one mile from this city, the birthplace of the former.

MACON.

No amusements the past week, and nothing booked until September.

Illinois.

BLOOMINGTON.

Grand Opera House (Tillotson & Fell, managers): Snelbaker's Majestics 17th to crowded house, and gave a fine show. Coming: San Francisco Minstrels 28th.

Durley Hall (George S. Smith, manager): Cinderella by home talent 19th and 20th to fair houses. Coming: Henry Ward Beecher 23d.

Items: Snelbaker's Majestics were attached by Dr. Smith, of Durley Hall, for hall rent, the Doctor claiming that they were booked with him. The manager for Snelbaker, Mr. Epple, left the amount claimed with Messrs. Tillotson & Fell, with instructions to pay over should the suit be decided against them. The trial is set for the 27th.—Lillian De Garmo has made a contract with Steele Mackaye, and will give up her readings and soon appear as an actress.—Laura Dainty has also closed a contract with Manager Hill for next season.—Ida Aurora Jones has gone to Boston to join a theatrical co.

DANVILLE.

Long's Gaiety: Coming next week: Herne and Roscoe, the Franklins, and Nellie Berye. The Coopers, Clara Boyle and Julia Emmons left Saturday.

Lincoln Opera House (Leslie Davis, manager): Arlington's Minstrels 16th.

LA SALLE.

Opera Hall (J. Borugasser, manager): Florence Herbert played one week to fair business despite of the extreme hot weather. Booked: Canfield, Booker & Lamont June 1, 1881.

MONMOUTH.

Union Hall (R. H. Shultz, proprietor): Madison Square Theatre co. No. 3 in Hazel Kirke 12th to fair house. Charles Wheatleigh as Dunstan Kirke was enthusiastically encored, while Lilian Spencer as Hazel, and J. G. Saville as Pittacus Green were excellent. 18th, Ben Cotton and Little Idalene in True Devotion. The latter cannot be excelled in her line, but I am afraid she is overworked.

PARIS.

Acacemy of Music (Shoaff & Adams, manager): Prof. Wm. Ogden, of Toledo, O., with troupe, that has been in active rehearsal for the past four weeks; good houses. They repeat the opera here 23d. Nothing booked at present.

PERU.

Turner Hall (H. Penning, manager): Minnie Palmer in Boarding School to fair house; poor show; closed the season and go East.

Item: Canfield, Booker & Lamont have written for dates, June 2.—Prof. Wm. H. Smith will lecture on scientific topic June 3.

QUINCY.

Opera House (Dr. P. A. Marks, manager): 14th, a matinee and evening performances for benefit of Manager Marks, "Our Goblins to good house; the performance gave satisfaction. 16th, Hazel Kirke was presented by the Madison Square co. to large and delighted audiences. The characters were well sustained throughout, and the stage settings were very creditable. 19th, Snelbaker's Majestics appeared in a pleasing specialty performance to fair house. All the acts were cleverly and smoothly worked, keeping the audience in continual good humor. Booked: 20th, B., W., P. & W.'s Minstrels; 23d, Billee Taylor; June 3, Olivette.

Item: Dr. P. A. Marks informs us that during the coming season he will share only with the companies showing here. This action is not prompted by selfish motives, but for the express purpose of limiting the number of shows, two of which can and will be liberally patronized each week. He intends negotiating with only first class attractions, thereby making it pleasant for the companies, public and all concerned.

ROCKFORD.

Haverly's New Mastodons 10th, and B. W. P. & W.'s Minstrels 13th to good houses. Mitchell's Pleasure Party in Our Goblins booked for 21st.

SPRINGFIELD.

Chatterton's Opera House (J. H. Freeman, manager): Lawrence Barrett presented Julius Cæsar 13th, afternoon and night, to small houses. Hazel Kirke, by the Madison Square Theatre co., attracted a good house 14th. The Swedish Lady Quartette concertized 16th to a light house. Snelbaker's Majestics showed to a large crowd 18th. B., W., P. & W.'s Minstrels come 21st, and Billee Taylor, by Stuart & Gray's co., 21st.

Adelphi Theatre (W. H. Laird, proprietor): Business only medium during past week. New faces 16th were La Ferreres, Egyptian Juggler and Blanche Nichols.

STERLING.

Academy of Music (Eugene Scates, manager): Schubert Society, Prof. Momtz, conductor, gave Hayden's oratorio of Creation, 14th, to a large house. Roland Reed Comedy co., in My Mother-in-Law 20th, to a large and well-pleased audience.

Indiana.

BRAZIL.

Turner Hall (Abe Turner, manager): Ann Eliza Young 19th to good business. Nothing booked. This house will be closed for a month or two for repairs.

FORT WAYNE.

Grand Opera House (H. S. Meusch, manager): Booked: Ford's co. in Billee Taylor 26th; several circuses follow.

Items: I am compelled to again announce the destruction by fire on the 17th inst. of of the Bijou Theatre, proving a total loss to the manager, Robert Smith, who had no insurance. The co. lost every stitch of wardrobe, and the orchestra their instruments and sheet music. The co. appear here at the Volk's Garden Sunday 22d and then leave for the following places: May Raymond, Cleveland, O.; Rosselle, Louisville, Ky.; Dolly Foster, Grand Rapids; Gibson and Binney, Detroit; Ada Burnett, Detroit; Tillie Graham, Indianapolis; Charles H. Yale and Al. Decker, Boston, Mass.; Robert Smith has been tendered the management of the Academy of Music, Indianapolis. Should the Bijou be rebuilt he will again locate here, where he has established a splendid reputation, and had worked up a paying business.

INDIANAPOLIS.

English Opera House (Will. E. English, manager): Haverly's Mastodon Minstrels to large houses 18th and 19th. The programme given was both original and mirth provoking, and received due applause. The Elks' benefit on the afternoon of the 19th, drew a good house, and the flourishing lodge in this city will realize $350 clear for its Treasury. Booked: Litta Concert co., 31st.

Park Theatre (J. B. & G. A. Dickson, managers): Closed past week.

Opera House, (J. B. & G. A. Dickson, managers): Seeman, the magician, to only fair business. The presents advertised were fairly distributed. Seeman may be classed among the best of his profession. Booked: Birch & Backus' Minstrels 24th.

Zoo Theatre (W. C. Turner, manager): The past weeks' business good. The Morriseys, Franklins, Emma Rice and others appeared to excellent advantage, and were well received. Arrivals May 23d: The Dutch Mendals and a strong variety comb.

Academy of Music (N. B. Shimer, manager): The past weeks' show has been exceptionally good. Dan Sully, Richardson and Young, the Novelty Four, and Wood and Beaseley were encored nightly. The balance of the bill was fair. The following week a strong co. appear, including George Timmons, late of Haverly's Juvenile co.

Items: The Elks tendered a supper to Haverly's Minstrels and all other professional people who participated in their benefit on Thursday eve. after the performance of the various theatres in the city. About 150 were present, and a social sesion followed, which was of a character never excelled by the lodge before.

KOKOMO.

Opera House (H. E. Henderson, manager): Happy Cal. Wagner's Minstrels and Frederick B. Ward, tragedian, are negotiating for dates.

Items: Gen. S. A. Chambers, of Ohio, an old circus clown, has been making temperance speeches in this city the past week.—Kokomo has a Baptist minister who was for several years a clown in the circus. The jokes he sometimes perpetrates from the pulpit are highly relished, if they do have a sanctified ring about them.

LA PORTE.

Opera House (S. Lay, proprietor): Shuey & Young's Star comb. 17th to a fair house; good performance. Hi Henry's Premium Minstrels 21st to a very good house; the performance was a good one, and they received a good patronage.

RICHMOND.

Grand Opera House (J. J. Russell, manager): Lawrence Barrett as Richelieu attracted a very large audience 18th. The crafty old Cardinal was admirably portrayed and evinced thoughtful study. His support throughout is good. Billee Taylor, under the management of Dobbins Bros., at Phillips' Opera House 25th.

TERRE HAUTE.

Opera House (H. M. Smith, manager): Lawrence Barrett appeared May 17 before a very large and appreciative audience in Julius Cæsar. Barrett as Cassius was satisfactory. Louis James as Brutus shared the honors with the star. The support is good. Stuart & Gray's Billee Taylor comb. booked for 24th, and Birch & Backus 25th.

Iowa.

BURLINGTON.

Union Hall (R. M. Washburn, manager): Mitchell's Pleasure Party in Our Goblins 17th, to a very good audience, and every body seemed pleased, with the exception of the *Hawkeye* critic, who abused the co. roundly. Season closes 28th. Fun on the Bristol 18th, to a medium audience. Coming: 21st, Snelbaker's co. en route to San Francisco.

COUNCIL BLUFFS.

Opera House (John Dohany, proprietor): Nothing in the way of amusements for last week. Billed: Haverly's New Mastodons, 20th; Fun on the Bristol, 21st; Fifth Avenue Opera co., June 6, 7, and 8; Gus Williams co., 10th and 11th.

Item: There are already many bookings for next season.

DAVENPORT.

Burtis' Opera House (Howard Burtis, proprietor): B. W. P. & W. Minstrels 17th, to a large audience. They made a favorable impression. They were followed by the Madison Square co. in Hazel Kirke, to big business. Coming: Phelps' Concert co. 26th.

DES MOINES.

Moore's Opera House (W. W. Moore, manager): Haverly's New Mastodons 19th, to large business.

Academy of Music (William Foster, manager): Roland Reed, 13th, 14th, 15th and matinee to good business.

DUBUQUE.

Opera House (G. D. Scott, manager): Mitchell's Pleasure Party appeared 20th in Our Goblins to good business, but they deserved better. It is the third appearance of the co. in this city. They close season 28th at Sandusky, O. Mr. Mitchell then goes to St. Louis to superintend the erection of his new theatre.

Items: William J. Davis, associate manager of Grand Opera House, Chicago, and Jessie Bartlett Davis, the famous contralto, made us a pleasant call 20th and occupied a box at Our Goblins. Mr. Davis has arranged for the appearance of Rose Wood here June 2. Jessie B. Davis will quite likely sing with the Choral Society this Fall.—Hazel Kirke 24th

FORT MADISON.

Concordia Hall, (Charles Drew, manager): the Ben Cotton Comedy co. came 17th in True Devotion to fair house, giving satisfaction. Mr. Cotton and his talented little daughter Idalene, are favorites here. They close their season 21st at Streator, Ill.

Items: Among the members of the Cotton co. was E. C. Ellis, formerly manager of the enjoined Oaken Hearts co. He will probably spend Summer here as will also Miss Flora Hyde of same co.

IOWA CITY.

Opera House (John Coldren, manager): Phelps' Concert postponed from 16th to 28th; Haverly's New Mastodon Minstrels to good house, 17th. Booked; Illustrated Lectures by William J. Marshall, 24th and 25th.

Items: Leopold H. Andrews, Manager of Phelps' Concert co., died at the St. James Hotel of cerebro spinal meningitis, after only two days' illness. Haverly's Mastodon's attended the funeral, which took place 17th, in a body, playing the funeral dirge.

In a game of base ball between Universities, our College Nine and Haverly's Minstrel Club, the former defeated the latter by a score of 25 to 2.

OTTUMWA.

Lewis' Opera House (R. Sutton, manager): Ben Cotton and co. 14th and 15th and matinee, to fair business. Jarrett & Rice's Fun on the Bristol 19th, to good business. Coming: Howe Glee Club and Cornet Band, 23d; Phelps' Concert co., 24th.

SIOUX CITY.

Academy of Music (Stone, Hubbard & Hoskins, proprietors): Sprague's Georgia Minstrels, 21st, to good business. Booked: Hazel Kirke, No. 1, 24th; Forbes' Dramatic co., June 3 and 4. The Fifth Avenue Olivette co. have written for dates.

Kansas.

LEAVENWORTH.

New Opera House (D. Atchison & Co., managers): The Romance of a Poor Young

Man was given under the auspices of the Metropolitan Guards by the Star co. The house was packed. Coming: Haverly's Mastodons.

Opera House (A. F. Wood, manager): Martino, the Wizard, played week of 16th to good business.

Kentucky.

PADUCAH.

St. Clair Hall (Lamdin & Halloran, managers): Ann Eliza Young lectured 16th to a $36 house, and as she lectures only on a guarantee, about ten people had to "ante up" the difference between $36 and $100.

Broadway Opera House (Harry Walker, proprietor): New attractions this week are: Billie and Mary Milton, Mlle. Violetta, Holland Bros., Grace Barron, high kicker and song-and dance, is quite a favorite and will remain another week. Belle Drayton closes her engagement 21st, and goes to Chicago. Annie Worland closed 18th, and goes to Canada to join a circus as tight-rope performer and bareback rider.

Maine.

BANGOR.

Maggie Mitchell 20th and 21st as Fanchon and Pearl of Savoy to large audiences. She is a great favorite here, and commands a good house any time. Booked: Janauschek 25th; Anthony & Ellis' U. T. C. co. 28th, The Guv'nor by the Boston Museum co. 30th.

Item: Our new opera house is now an assured fact.

BIDDEFORD.

City Hall (James F. Tarr, manager): Anthony & Ellis' Uncle Tom's Cabin co. 19th to good-sized audience. Janauschek in Mother and Son 21st to good business.

LEWISTON.

Music Hall (Charles Horbury, manager): Janauschek in Mother and Son 20th to good house. This week Anthony and Ellis' Uncle Tom's Cabin co. 23d; Boston Museum co. in The Guv'nor 27th.

PORTLAND.

New Portland Theatre (Frank Curtis, manager): After a lull in dramatic doings for a fortnight, another Uncle Tom's Cabin troupe have tortured us with three performances of this aged drama 20th and 21st, to houses that were surprising, when one takes into consideration the frequency of its production. I can only assign one reason: Low rates of admission; 35 and 50 cents will pack the house, when 50 and 75 cents will keep people away. Anthony & Ellis came with a flood of printing, and their troupe was advertised as being the largest and best (and, I should like to add, the only) troupe in the world. The co. is only a fair one, with the exception of Minnie Foster as Topsy, who added a little life to the thing, and her heroic efforts were ably seconded by the donkeys and the bloodhounds. Booked: 24th, Maggie Mitchell as Fanchon; 27th and 28th, Lotta in Heartsease and Musette; June 1st, The Guv'nor.

Massachusetts.

CHELSEA.

Academy of Music (J. B. Field, manager): The Jollities co. gave their musical entertainment entitled The Electrical Doll 18th, and it was one of the most pleasing entertainments of the season. Anthony & Ellis' co. gave Uncle Tom's Cabin 21st; business fair; show good.

GLOUCESTER.

City Hall (J. O. Bradstreet, manager), Booked: Tony Denier's Pantomime co. June 8. Den Thompson and co. June 12. Matters now are assuming a quiet aspect, and will probably remain so during the next three or four months.

HOPKINTON.

Town Hall: Prince's Minstrels 14th; a poor show and small house.

LAWRENCE.

The new opera house was opened 26th by Maggie Mitchell in Jane Eyre to large business.

LYNN.

Music Hall (J. F. Rock, manager): This theatre is closed, and will probably remain so until next Fall. Meanwhile it is understood the theatre is to be thoroughly renovated and a number of improvements introduced. Owen Hammond, of this city, has been engaged by Mr. Rock to manage the stage for next season.

Theatre Comique: This cosy resort has been engaged by Cromwell Hill, an energetic young manager of this city, and the place is to undergo a thorough renovation this Summer. It is the intention of Manager Hill to play nothing but first class combs., and this theatre will prove a powerful rival to Music Hall.

Items: Lizzie Fletcher, leading lady for Buffalo Bill's comb., the past season, injured one of her feet a few weeks before the season closed, so bad, by a target used by Buffalo Bill falling upon it, that she was obliged to be carried to and from the theatres for a number of weeks. She is now slowly improving at her residence in this city.—The Hilman children, Maud and Mary, are expected home by the 30th to remain for the Summer.—Frank L. Howard returned home 4th, Aiken's comb., which he was with, having ended the season. George W. Heath returned home from New York 22d, full of ideas for next season.

MILFORD.

Lyceum Hall (E. Whitney, manager): The Colored Ideal co. to an undeservedly small house 19th. The co. closed the season Saturday. They will appear in comic opera next season.

Items: The new opera house will open June 3 with the Boston Museum co. in The Guv'nor; every seat will be rated at $1 and the choice sold at auction. The stockholders will have a reception before the opening.—Annie Pixley has written for dates in October.

PITTSFIELD.

Academy of Music (C. P. Upson, manager): Cook & Turner's Wonder Workers 16th and 17th to a small business. Performance first-class. Nothing booked; season probably closed.

SPRINGFIELD.

Opera House (W. C. Lenoir, manager): Lotta in Heartsease 18th to large business. The play is very weak, there being no plot to speak of, and nothing but Lotta's part, which she as usual made the most of. J. H. Rennie's Billee Taylor co. is booked for 26th, and C. L. Davis 28th. This will probably close the season, as there is nothing booked until September.

Item: The Opera House orchestra is engaged for two weeks with the Rennie troupe, on the New England Circuit.

TAUNTON.

Music Hall (White Bros., proprietors): Nothing done the past week. Booked: Theatre Comique co. of Providence 30th.

Item: Edward Nickerson, of this city, is engaged for a season of twenty-five weeks with the Boston Ideal Opera co., next season.

UXBRIDGE.

Town Hall: Three Little Kittens, by local and Worcester singers, 18th, to a large house.

WALTHAM.

Music Hall (R. B. Foster, manager): The American Watch Company Band, assisted by Mrs. M. F. Pierce, soprano, and Jenniebelle Neale, reader, gave an excellent concert 16th for the benefit of Post 29, G. A. R., before a large audience. Booked: Denman Thompson June 17.

Item: The East Lynne co. that was booked for 21st failed to appear.

WORCESTER.

Music Hall (R. M. Reynolds, manager): Lotta made her annual Spring visit 19th. The house was packed as usual, the orchestra being obliged to give up their seats and go to the stage. Her new play of Heartsease did not give the satisfaction that her others did. Booked: 26th, C. L. Davis comb., 30th, J. H. Kenne's Billee Taylor.

Items: The veteran Charlie Wilkinson and Lillie sail for Europe June 4 for a few months' rest after a hard season's work.—The new Summer Theatre at Lake Quinsigamond, will be completed about June 1, the bad weather of the past week causing some delay.—C. L. Hopson is ready to negotiate with some good company playing light operas for the opening week.

Michigan.

ALBION.

Nothing doing. Booked: Duprez & Benedict's Minstrels 25th.

DETROIT.

Amusements have about "petered out," and the season at each house is nearly closed.

Jay Rial's Uncle Tom's Cabin co. drew very large houses to Whitney's Grand the past week, the prices of admission being reduced, and a very good representation of the above-named drama given. Whitney will have Haverly's Royal Mastodons 27th and 28th, and this will probably end the season.

The Detroit has been closed the past week, with the exception of a local amateur performance or so. This week, O'Neil's benefit occurs Monday night, and then closed remainder of week. Next week Charles A. Shaw, treasurer, takes his annual benefit, and an amateur minstrel performance will be given.

C. S. Hathaway, manager of Music Hall, takes a benefit next month, when David Garrick, with a splendid cast, will be presented.

The Vokes appear at the Detroit June 3 and 4.

KALAMAZOO.

Union Hall (Chase & Solomon, managers): No amusements the past week. Nothing ahead for some time.

GRAND RAPIDS.

Powers' Opera House (W. H. Powers, manager): Stanley & Warner's Fifth Avenue Opera co. played Olivette and Billee Taylor afternoon and evening 14th to good business. The co. is only fair. Haverly's Black Thirty-five played 16th to better business than the performance merited. Booked: 30th, Bartley Campbell's My Geraldine co.; 31st and June 1, Jay Rial's Uncle Tom co.; 8th, Rentz-Stanley co.

MUSKEGON.

Opera House (Fred. L. Reynolds, manager): Nothing new since my last. Mme. Rentz's Female Minstrels June 7.

Items: Below I give a resume of the season's business, commencing Sept. 1 with the Berger Concert co., fair; 16th Emma Abbot, big; 21st John McCullough, standing room only; Oct. 6 Goodwin's Froliques, good; 9th Barney Macauley, big; 16th Leavitt's Specialty co., good; 22d Jane Coombs, light; 27th J. B. Polk's Gentleman from Nevada, good; Nov. 3 Mary Anderson, standing room only; 4th The Harrisons, small; 20th Pat Rooney, big; 24th Hill's All the Rage, good; 30th Mr. and Mrs. Geo. S. Knight, good; Dec. 6, 7 W. H. Milburn, lecture, good; 29th Strategists, small; Jan. 4 John T. Raymond, big; 13th Callender's Minstrels, fair; 14th William Parsons' lecture, large, 17th Prof. Swing, fair; 25th Geo. E. Stevens' Uncle Tom, house full; Feb. 8 Rial's Humpty Dumpty, large; 11th Maggie Mitchell, largest ever in the house; 17th Mr. and Mrs. Geo. S. Knight return, large; 24th Mendelsohn Concert, very large; March 2 Hearts of Oak, good; 3d The Harrisons, arrived at 9:15 P. M. and refused to go on the stage after the audience had waited two hours for them; 19th Neil Burgess, fair; 26th Madison Square co., Hazel Kirke, fine; 29th T. W. Keene, very large; 30th Gus Williams, good; April 8, Robson & Crane, fair; 16th Snelbaker's Majestics, house full; 18th Baker and Farren, good; 27th Sprague's Georgia Minstrels, poor; May 2 Den Thompson, good; 7th Rice's Evangeline, good; 9th Draper's Uncle Tom, fair.

NILES.

Peak Hall (Brown & Marston, managers): Nothing this week, and nothing billed. Young's Star comb. will give an entertainment under canvas 24th.

Minnesota.

MINNEAPOLIS.

Academy of Music (Herrick Bros., managers): Bartley Campbell's My Geraldine comb. 16th and 17th to light business. Fifth Avenue Opera co. 20th; Olivette 21st; matinee, Olivette; evening, Billee Taylor. This being the first presentation here of these operas, good audiences were attracted, and their rendition proved very satisfactory.

Pence Opera House (Miss Phosa McAllister, manager): Business at this house has been light the entire week. With the coming of warm, pleasant evenings, people prefer out-of-doors recreation, and nothing but an unusual attraction will draw. The benefit of Mr. and Mrs. J. L. Saphow was not as well attended as the occasion deserved. In preparation, Naiad Queen.

STILLWATER.

Grand Opera House (Durant, Wheeler & Co., managers): Heywood's Minstrels, 13th, to a fair house. Morgan's & Mason's Uncle Tom's Cabin co. 14th, to good business. John Dillon, as Swaps, the Yankee, 16th, to large house. Sprague's Georgias 17th, to fair house. Booked: Fifth Avenue Opera co. Olivette, 26th, and Billee Taylor 27th. Rose Wood as Camille, June 8. Litta Concert co., June 22. Tony Denier's Humpty Dumpty troupe, June 23.

ST. PAUL.

Opera House (Charles Haines, manager): Bartley Campbell's My Geraldine co., 12th, 13th and 14th to light houses. Marie Bockel made a favorable impression in the title role. Emma Skerrett, Emily Baker and Madge Butler were acceptable in their several roles. J. N. Gotthold, C. A. McManus, and W. J. Scanlan made a good impression. McManus, as Terence Cregan, does a fine piece of character acting. For the benefit of St. Luke's Hospital, The Guv'nor was presented by the Dramatic Club, 16th, in a very creditable manner to a large audience. Booked: Fifth Avenue Opera co. 23d, 24th, 25th, Conley's Varieties playing to good houses.

Missouri.

ST. JOSEPH.

Tootle Opera House (C. F. Craig, manager): Charlotte Thompson, supported by W. E. Sheridan, to good houses, 12th and 13th in Camille and The Planter's Wife, Jane Eyre, for the matinee. This closes the season at this house, with the exception of Haverly's New Mastadors, June 16.

SEDALIA.

Smith's Opera House (George T. Brown & Co., managers): Booked: Billy Arlington's Minstrels, 25th.

Item: Alonzo Hatch, late of the Emilie Melville Opera co., was in the city on the 18th, en route from San Francisco to New York.

Nebraska.

OMAHA.

Academy (John S. Halbert, manager): Nothing booked the past week, and no future dates not given in my last.

Nevada.

CARSON CITY.

Carson Opera House (John T. Preddy, manager): Haverly's Strategists 14th to the largest house of the season. The piece is a farce drawn out through four acts, filled with ludicrous and improbable situations, some of the business being new, while much of it has an old-time odor hanging around it. In weaker hands the Strategists would not be the success it is. Polk makes the part of Jack Rutledge a splendid eccentric comedy one. Aiken as the elder Rutledge, and Linden as Major Howard contributed to the fun of the evening. The Irishman of Gallagher, and the Dutchman of Howard smacked somewhat strongly of the variety stage. Miss Gilbert and Miss Carroll played their parts admirably. As a whole the entertainment was the most satisfactory of the season. Gus Williams in Our German Senator 24th and 25th.

Items: Adele Waters, who joined Robson and Crane in San Francisco, is under engagement to these gentlemen till Sept. 1, at which time she commences a thirty-two weeks engagement with Joseph Murpey. Miss Waters, who made her debut a few months ago in San Francisco as Helen in the Hunchback, Nellie Calhoun appearing on the same occasion as Julia, is a Carson raised girl, and we are proud of her. She has a magnificent face and figure, talent, and a strong love for her new calling, has fair training, and with Eastern opportunities, will take front rank in the profession.—The E. T. Stetson snap disbanded the other day over in Green Valley, Col., the star remaining there, while a portion of the co. managed to get back to San Francisco.

North Carolina.

CHARLOTTE.

Charlotte Opera House, (L. W. Sanders, manager): The Pirates of Penzance was rendered by home talent under the auspices of the Guonod Musical Club, to a crowded house on the 19th. Chorus consisted of forty voices, and the critics pronounced the rendition as fine as that of any co. that appeared here this season.

New Hampshire.

MANCHESTER.

Manchester Opera House (E. W. Harrington, manager): The Boston Museum co. in The Guv'nor 20th to a crowded house. Billed: Lotta in Heartsease 26th; Rennie's Billee Taylor co. are coming soon, but have not yet arranged the date.

Music Hall Variety Theatre: The manager of this theatre stepped out last week without paying his co. or local bills. The place is now closed, but will open again Sept. 5, under management of Wambold and Mortimer.

PORTSMOUTH.

Music Hall (John O. Ayers, manager): Maggie Mitchell 16th to a large house in spite of a storm. Her leading man, A. Fulton Russell, was taken sick with pneumonia during her stay, and unable to appear. His place was taken by Mr. Scott, who filled it acceptably. Nothing booked.

New Jersey.

ORANGE.

Orange Music Hall (P. Kingsley, manager): Gerster Concert co. 19th to full and fashionable audience, who voted the concert an unquestionable success. Nothing booked till next season.

TRENTON.

Taylor Opera House (John Taylor, manager): Child of the State comb. 19th to fair house. The performance gave satisfaction. Prof. Cromwell occupies the Opera House the entire week with his art illustrations.

Temperance Hall was occupied 23d by a comb. of Trenton talent. The house was crowded, and audience not over critical, applauding whether the act was good, bad or indifferent.

New York.

ALBANY.

Leland Opera House (J. W. Albaugh, manager): Fred. A. Dubois, treasurer of this house, will take his annual benefit 25th. The bill will consist of Damon and Pythias, with Mr. and Mrs. J. W. Albaugh, Frederick Ward and George Chapin in the cast, and Prof. Herrmann in feats of magic.

Martin Opera House (Col. Foote, manager): Closed.

Tweddle Opera House (William Appleton, Jr., manager): Prof. Burbank in readings 20th and 21st to the lightest business of the season. Coming: 25th and 26th, the Harrisons.

Levantine's Novelty Theatre (F. Levantine, manager): For coming week, the Magatherian Four, the Four Emeralds, Fred Huber and Kitty Allyne, The Winnets, Alice Maurice and Frank Lawton.

Items: Fred. Dubois, treas'r of the Leland, is engaged by the Kiralty Brothers for next season as business manager.—The Vokes will shortly appear at the Tweddle.

BUFFALO.

Academy of Music (Meech Bros., proprietors and managers): Billee Taylor was produced 19th, 20th and 21st in good style by Ford's Opera troupe. As a literary work the piece has no claims to distinction, but it has many bright and sparkling airs in it, and serves to furnish a pleasant evening's enjoyment. The co. presenting it cannot lay claim to any special merit as singers; the choruses, however, are carried along finely. G. W. Denham as Ben Barnacle, and C. H. Drew as Capt. Flapper deserve special mention, as do Mary Stembler as Arabella, and Mamie Taylor as Eliza. William Horace Lingard and his Comedy co. are to appear 23d, 24th and 25th in their new play of Stolen Kisses. Stuart & Gray's Opera co. booked for 2d, 3d and 4th. Nothing further as a certainty this season, although the managers are in correspondence with several combs.

St. James' Hall (Flint & Carr, managers): Helen Potter had one of the most disagreeable of evenings to make her bow to a Buffalo audience; still a goodly number welcomed her, and the entertainment furnished was one that well repaid those who braved the storm. Miss Potter is excellent herself, while her company contribute to make the entertainment a very pleasant one. The Eichberg quartette, composed of young ladies, are above the average, and handle the violin with considerable skill. Mr. Macy is a fair singer, and was several times recalled. For this and possibly next week, Barthalomay's equine paradox will have the hall, and a good entertainment is promised.

The Adelphi (Lang and Tralles, lessees; Joe Lang, manager): Although the weather was of the sultry order last week, good houses were in attendance nightly to welcome the excellent company who catered to the pleasures of the audience present. This week a strong bill is offered. Mr. J. Z Little will appear in his drama, Saved from the Wreck; and the list of Vaudeville stars who appear in conjunction with him are enough to insure a good attendance.

Item: John H. and Harry Ulrich, of the Academy of Music, returned home from the East, Saturday. They are not prepared to make public what engagements and contracts they have entered into for next season, but the best dramatic, musical, and comedy talent are promised us.

BROCKPORT.

Ward's Opera House (G. R. Ward, manager): Duprez and Benedict's Minstrels 21st to a big house, and gave good show.

JAMESTOWN.

Manager A. E. Allen has already begun operations for the erection of a new opera house to take the place of the one burned several months since. The site selected is centrally located, and a first-class modern opera house is promised. It will probably be ready for opening about the middle of October.

OWEGO.

The McGibeney Family 23d and 24th to good business.

OSWEGO.

Academy of Music (W. B. Phelps, manager): The Corinne Merriemakers have canceled. Duprez & Benedict's Minstrels 31st, and Stevens' Uncle Tom comes first part of June.

POUGHKEEPSIE.

Collingwood Opera House (E. B. Sweet, manager): Den Thompson gave a good performance to small biz 17th. Booked: Harrison's Photos 24th, Bunnell's Museum 27th and 28th, Merriemakers June 8.

ROCHESTER.

Corinthian Academy of Music (Arthur Leutchford, manager): Bartholomew's Equine Paradox did a light business week ending 21st. This class of entertainment, though novel for a theatrical stage, is an interesting one, and deserves the patronage of the people. Booked: Duprez & Benedict's Minstrels 30th.

Grand Opera House (Joseph Gobay, manager): Rice's New Evangeline 17th and 18th to fair houses and apparently gave satisfaction. Steven's Uncle Tom's Cabin 21st to very small audiences, afternoon and evening. Booked: Child of the State 23d and 24th; Vokes Family 31st; Tony Pastor June 2d; Stern's Hyde & Behman have cancelled dates at the Grand; Tom Karl, the singer, will spend the summer in and around this city.

SYRACUSE.

Nothing professionally last week. Booked: Child of the State 25th and 26th; Hyde and Behman Comedy co. 27th and 28th.

Items: Manager Lehnen is in New York.—Theatricals rather dull here.—L. C. Stuart, of Wallace Villa comb., is visiting friends here.—Happy Cal Wagner's Minstrels is expected home soon.—From private data I am able to compile the following recapitulation of the events in this place of the season 1880-81. Our city is so centrally located that one can't truthfully say the season is never ended, as at divers times through the Summer some belated co. puts in a pecuniarily successful engagement. Next season the houses will remain under the same enterprising manager, Philip H. Lehnen, who has the press, hotels, billboards, etc., all under his immediate control. Wieting Opera House opened with B., W., P. & W.'s Minstrels, August 21, 1880, to large business; Den Thompson came 30th to another crowded house; John McCullough, Sept. 7 and 8, large business; Annie Pixley 17th and 18th, small house: Abbey's Humpty Dumpty co., Oct. 4, large house; Lotta 27th, large; Tony Denier's Humpty Dumpty co., Nov. 4, good; Warner's Baby Opera co. 6th, light; Herrmann 15th, 16th and 17th, large; the Harrisons 26th and 27th, average; Boston Ideal Opera co. 30th, Dec. 1 and 2, very large; Rionda Concert co. 3d, very small; Edouin's Sparks 6th and 7th, average; Mrs. G. C. Howard's Uncle Tom 8th, good; Rice's Bijou Opera co. 9th, small; My Partner 10th and 11th, good; Halleck French Opera co. 14th, poor; Nick Roberts' Humpty Dumpty co. 15th, good; Leavitt's Vaudeville 16th, average; Thomas Keene 23d, 24th and 25th, average; Baker & Farron 31st and January 1, good; Gift Fakir 3, big; B., W., P. & W.'s Minstrels (2d visit) 4th, large; Mr. and Mrs. George S. Knight 5th good; Soldene Opera co. 10th, small; Mr. and Mrs. Harry Osborne 14th and 15th, small; Maggie Mitchell 19th, large; Mrs. Scott-Siddons 20th, 21st and 22d, average; Frank Mayo 31st and Feb. 1, fair; Hindoo Jugglers 5th, average; Donaldi Concert co. 8th, small; Palestine Arabs 10th, fair; Buffalo Bill 12th, large; Fiske Jubilee Singers (2d visit) 23d to 26th, average; Mapleson's Grand Opera co., March 3, large ($3200); Salsbury's Troubadours 4th, large; Haverly's Black Forty (2d visit), large; Spiritualistic Expose 6th, fair; Harry Miner's Rooney 8th, large; McGibeney Family (3d visit) 10th and 11th, large; Abbey's Humpty Dumpty co. (2d visit) 12th, good; Sarah Bernhardt 23d, fair; Boston Ideals (2d visit) 28th and 29th, large; Leavitt's Burlesquers 21st, average; Fun on the Bristol April 1st and 2d, good; Haverly's Mastodons 20th, large; Annie Pixley 21st, good; Sol Smith Russell 27th (2d visit), good; Standard Theatre co., 28th, average; Leavitt's Rentz-Santley co. 29th, good. The above are the leading attractions of the house. It has been open 83 times, and had 51 different combs. as attractions. The Grand Opera House opened July 30 with Tony Pastor's co. to large business; next came Collier's Banker's Daughter August 24, 25, to good houses; Haverly's Nigs Sept. 3, good; Wilkinson's Uncle Tom 11th, good; Mary Anderson 15th, 16th, extra large; Campbell's Galley Slave 20th, 21st, good; Agnes Leonard 25th, 26th, average; Pirates of Penzance Nov. 8, average; Wilhelmj Concert co. 19th small; Deacon Crankett 22d, 23d, small; Kate Thayer Concert co. 24th, 25th, small; Joe Jefferson Dec. 4, large; Gen. Tom Thumb 6th, week, average; Burgess' Widow Bedott 18th, good; Kate Claxton 21st, large; Gus Williams 22d, fair; Gilmore's Humpty Dumpty co. 25th, good; McGibeney Family 31st to Jan. 6, fair; Jane Coombs 17, good house—of air; Fiske Jubilantes 20th to 22d, large; The Wilkinsons (2d visit) 29th, large; Hoey & Hardie's Child of the State Feb. 10, average; McGibeney Family (2d visit) 18th, 19th, large; Stevens' Uncle Tom 21st, 22d, large; Hyde & Benham Comedy co. 24th, crowded; Ford's Olivette co. 26th, 27th, good business; Robson & Crane March 9, large; Daly's Needles and Pins 11th, 12th, average; J. K. Emmet 21st, 22d, large; McEvoy's Hibernican 23d to 26th, average; Fanny Davenport 31st, large; Emma Abbott April 4, large; Snelbaker's Majestics 5, large; Bartley Campbells Galley Slave (2d visit) 6th, good; M. B. Curtis' Sam'l of Posen 15th, 16th, good; Hazel Kirke 18th, 19th, good; Lawrence Barrett 26th, good; Mackaye's Won at Last May 6 and 7, good business; Den Thompson (2d visit) 14th, large; making 40 different combs. and 84 open nights for this house. The total shows 90 visiting combs. and 167 open nights. There are some ten more cos. yet en route for our burg, which will increase the number of cos. quite materially. I wish to publicly thank the attaches of the houses for kind treatment during my two years experience as MIRROR representative for Syracuse. Twenty combs. have made two or more visits; the balance have made mostly two-night stands. We have had nearly six months of continuous entertainments, and the management locally are much in pocket. Can any town of 60,000 people show a better record than the above?—J. H. Bussell, of Child of the State is in the city.—D. W. Truss is in the city, having severed his connection with Happy Cal Wagner's Minstrels. Charles W. Daniels is also rusticating here. Charles I. Phillips will spend the summer at Saratoga. Mr. P. is one of the most efficient of the Opera House attaches.—Stuart & Gray's Billee Taylor co. will be here June 2 and 3. They claim to be the only originals, of course.—Willis H. Sherwood, assisted by local talent, gave a concert at Wieting 19th, which was well attended.

TROY.

Griswold Opera House (M. V. B. Finch, manager): Den Thompson, in Joshua Whitcomb, drew largely 18th and 19th. Mr. Thompson will summer at his farm in Swanzey, N. H. Rice's Evangeline troupe had light attendance 20th and 21st. Tony Pastor comes 30th. Daly's Fifth Avenue co. June 6. Mr. Finch, the genial and courteous manager, will have a benefit some time next month. He has worked hard to please our theatre-goers, and his efforts deserves recognition.

Rand's Opera House (Preston & Powers, managers): The Harrisons, in Photos, make their third appearance here this season 27th and 28th.

Grand Central Theatre (Goss & Fox, proprietors): Closed.

Items: The Museum in the Opera House building is a rather cheap affair.—Manager Curley, late of the Central, is after the Albany Novelty Theatre.

UTICA.

Opera House (John Abercrombie, manager): The warm weather has killed the show business for "pent-up Utica," the only bookings being Hoey & Hardie's Child of State comb. the 27th, and Tony Pastor & Co. the 31st, which will wind up the season here.

Ohio.

CLEVELAND.

Opera House (L. G. Hanna, manager): The first production on any stage of Anna Leise, a comic opera in three acts, by F. Puehringer, of this city, was the only theatrical event of local interest last week. The opera is based upon a German play by Herch, and may be pronounced a fairly successful work. The following is a brief outline of the cast: Anna Leise, an apothecary's daughter, is in love with Prince Leopold, who returns the affection in spite of his mother's opposition. The father of Anna Leise urges her union with George, his assistant, but she rejects the proposition, and in fit of despair consents to fly with her lover, the Prince. When accused, however, by her father, of being the mistress of Leopold, she asserts her innocence, and resolves to see him no more. The Princess finally recognises the futility of further opposition to her son's purpose and seeks the Emperor's permission to the marriage which is duly obtained, and the union consummated amid general rejoicing. The opera is melodious from beginning to end, and abounds in pretty solos, duets, trios and choruses, several of which will in time become quite popular. The cast was made up chiefly of amateurs, and their acting was of course rather stiff and awkward. Flora Muller, of Cincinnati (Annie Leise), Flora Hollinger (the Princess), and J. B. Lang (the apothecary), were in excellent voice, the chorus proved good, both in quality and quantity, and the orchestration was exceedingly fine. With careful revision and in the hands of professionals, this composition would, I think, become a popular favorite among lovers of light opera. Haverly's Mastodons 23d, 24th and 25th. Tony Pastor shortly.

Academy of Music (John A. Ellsler, manager): Closed last week. Marion Gray by the Reeve's Opera House stock co. 26th, 27th and 28th.

Items: The testimonial concert to Nannie Louise Hart by Helen Potter's Pleiades 19th was an unqualified success and a flattering compliment to our talented prima donna.—Caste was produced in a satisfactory manner at Haltrorth's 20th by a co. including Gus Hegee, Kitty Rhodes and Estelle Potter.—Despite cool weather a large crowd was present at the opening of Haltrorth's Summer Garden. Regular concerts will be given hereafter by the Germania orchestra on Sunday and Thursday evenings.—Mrs. S. C. Ford returned from New York last week.—Two grand concerts will given at the Tabernacle June 7 and 8 by a chorus numbering three hundred voices and an orchestra of thirty-five pieces under the direction of Prof. N. C. Stewart.—Nannie Louise Hart will probably travel with Helen Potter's Pleiades next season.—Frank Finney, the Academy's popular doorkeeper, is to have a benefit soon.

COLUMBUS.

Grand Opera House (Col. Theodore Morris manager): Lawrence Barrett will appear 23d and 24th in Richelieu, Merchant of Venice and David Garrick.

Comstock's Opera House (Frank Comstock, manager): Haverly's European Mastodons gave a fair show to large house 20th. Coming: Stuart & Gray's Billee Taylor co. 27th and 28th.

Items: Several managers from different parts of the State met at the Neil House

(CONTINUED ON EIGHTH PAGE.)

NEW YORK MIRROR

FOUNDED IN 1822 BY GEORGE P. MORRIS AND N. P. WILLIS.

THE ORGAN OF THE THEATRICAL MANAGERS AND DRAMATIC PROFESSION OF AMERICA.

HARRISON GREY FISKE, EDITOR.

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NEW YORK, MAY 28, 1881.

Mirror Letter-List.

Alliger, James H.	Ingraham, Prentis
Ainsle, John E.	Johnson, Col. Robert
Adrion, Rose	James, W. St. G.
Berger, Fred	Johnson, J. P.
Barrett, Lawrence	Knight, G. S.
Bassett, Charles.	Knutt, A. P.
Bonner, Robert	King, Julia Rive-
Belmont, Grace	Leaman, Louis
Boucicault, Dion	Lewis, Morris
Brown, W. L.	Lotta
Barry, T. W. (2)	Levanion, Alfred
Bascomb, Harry	Langdon, W. B.
Chapman, Ella	Lee, Dallas W. (3)
Collier, J. W. (2)	Leicester, Emily
Carrington, Abbie	Lane, Harry
Chapman, Will (2)	Lancaster, Mrs.
Campbell, Bartley (4)	Morris, Edwin
Cody, Fred	Maeder, Frank
Jolville, Samuel (2)	Manfred, Louise
Chase, Clara J.	Mack, J.
Chapman, F. M.	Merrill, J. Y.
Chaffin, W. D.	Miller, C. A.
Craig, C. G. (2)	Mestayer, W. A.
Charles, Miss M	Mulholland, William
Campbell, Wm. H.	Manning, F. M.
Chester, Amy	Morrison, James
Costello, James	Massett, Stephen.
Clapham, Harry	Marston, E. W. (5) telg
Carina, Mme.	McCullough, John (2)
Cavendish, Ada (2	McKay, Andy
Clarke, Harry	McDonald, Phil A.
Conner, Capt. (2)	Montgomery, H. W. (2)
Curti, Carlo	Morton, Charles
Colton, Harry	Morrisey, James W.
Chandos, Alice (2)	Mackaye, Steele
Champness, E.	Murphy, Joseph
Clifford, Adam F.	Mayer, Marcus R.
Conron, Marie	Nottingham, Albert
Chambers, Augusta	Newcomb, Bobby
Carter, Wm. T	Owens, John E.
Davenport, Mrs. E. L.	Operti, G.
Daignon, William	Obermiller, Louise
Desdee, Monsieur	Ormand & Carter
Davenport, E. C.	Pelham, Claude
Dempsey, Louise	Power, William H.
Dupree & Benedict	Plaisted, P. S.
Dayton, Lillian,	Pease, Harry
Daniel, D.	Robb, J. H.
De Estee, Helen	Ryan, Sam
Dobson, Frank	Reynolds, J. P,
Dunn, Julia E.	Rice, E. E. (5)
Du Breul, A. F.	Rickaby, John
Darling, Mrs. A. B.	Roberts, Richard E.
Egbert, Annie	Rebers, Sallie
Fryer, J. E.	Runnells, Bonnie
Frohman, Gustav	Rigl, Emily
Farmer, Harry	Richmond, Adah
Fuller, Hugh	Scott Siddons, Mrs.
Farrell, Minnie	Sullivan, J. H.
Fitch, Florence	Sedgwick, Helen
Frazer, Thomas	Sherrington, Georgie
Field, Kate	Scott, Lester F.
Forepaugh, Adam	Sherman, John
Gradwell, Alex.	Stedman Edmund C.
Gaylor, Chas. A	Schwab, F.
Grover, Leonard	Sanpigno, Max A. L.
Gotthold, E. M.	Steven-, B. D.
Goffer, Wm. H.	St. Clair, Maude.
Greaves, Estelle	Thompson, Charlotte
Garret, H. C.	Thompson, Den
Gosche, Jacob	Tannehill, Frank
Garthwaite, Fannie	Tanner, Rose
Gran & Wolfsohn	Travers, Helen
Gilmore & Benton	Temple, Louise (4)
Gunther, A. C.	Tryon, Col. T. C.
Gulick & Blaisdell	Trevelyn, Jessie
Gardner, Frank L. (2)	Vanderen, Miss J. C.
Graham, R. E.	Vaders, Henrietta
Germon, J. D.	Wood, T. R.
Griffin, Hamilton	Wills, John B.
Howitt, Belle	Wren, Fred R.
Hess, C. D.	Wall, Harry.
Hearne, James A. (2)	Walters, George W.
Haynes, E. G.	Weber, Sophie
Hicks, Chas. H (2)	Williams, Georgie
Hofele, F. W. (2)	Walsh, Minnie (2)
Houpt, Emily	Wyne, Sallie
Holmes, Matt	Young, Fred A.
Hutchings, Alice	

The New York Mirror has the Largest Dramatic Circulation in America.

Nearing the End.

Another step has just been taken in Brooklyn towards the inevitable overthrow of the gang of bankrupts, Tombs lawyers and disgraced bigamists who have made a special profession of libeling the professions of journalism and the stage. Our readers will remember the careful review, in these columns, of the suit of W. F. G. Shanks, of the Tribune, against the American News Company, for circulating libels against him in one of the papers printed by the gang. In that suit the jury awarded Mr. Shanks $2500 damages, and the American News Company, in order to settle the points of law involved, moved for a new trial. As we predicted, Judge Reynolds has now denied this motion; sustained the verdict of the jury as just and fair, and maintained the principle that the venders and publishers of a libel are liable. The case will now be carried to the General Term and thence to the Court of Appeals; but there is absolutely no chance of the reversal of a decision based upon such settled points of law.

The principle which Judge Reynolds has maintained is centuries old, and forms part of the laws against libel in all countries. We have repeatedly asserted and elucidated it even before this case of Mr. Shanks was brought to our notice. There are scores of decisions by the highest courts of this country, as well as of England, sustaining this view, and many of them have been quoted in our columns. In our opinion, the American News Company should not desire to have these decisions reversed or set aside. Rightly regarded, the law is wholly in favor of the News Company. Rigidly enforced, it would increase the power of the company for good, protect all news-venders from the responsibilities for libels and against the publication of scandalous and immoral papers, such as the gang use as instruments of extortion. The law makes the American News Company responsible for any libel in any paper circulated through its agencies; but the present decision restricts that responsibility to instances in which the original slanderer is wholly irresponsible, like the gang, and where notice of this irresponsibility has been duly served upon the Company. This is a protection, not an attack; a benefit, not a threat to the News Company, which no reputable journalist would wish to oppose or oppress.

Nobody thinks of suing the endorser of a note, if the maker of the note is responsible. Nobody would ever think of suing the News Company for a libel which inadvertently appeared in any reputable paper. The law is much more stringent against the writer and utterer of a libel than against the vender of a paper which contains it. But when papers are as utterly irresponsible as Mr. Shanks has shown those of the gang to be, then the News Company will be sued, if, after due notice, its officers do not say to such bogus publishers as those of the gang: "We will not take the risk of circulating your libelous sheets, even though you pay us an extra commission for doing so." The Company has a perfect right to say this, and will be saved much vexation and heavy damages by saying it boldly and promptly. We have not the slighest doubt that the shrewd, honorable and enterprising business men who manage the affairs of the Company will see that neither the finances nor the reputation of their great organization is injured by handling the publications of the gang which has been legally proven disreputable and irresponsible.

At the conclusion of the trial before Judge Reynolds, the complainant, Mr. Shanks, himself a journalist, magnanimously asked the principal members of the gang, in writing, to publish a retraction of the libels against him, so as to save their paper, and offered that, if they would give up the names of the writers of the libels and undertake to defend them against criminal suits, he would not bring another civil action. To this generous offer, the gang were foolish enough to reply by an insolent letter declaring that they could prove all they had said against Mr. Shanks by various witnesses, among whom was Marcus Cicero Stanley. Mr. Shanks thereupon resolved that the gang should have the opportunity of verifying their assertions, and he began by offering to take the testimony of Mr. Stanley, who was about to join his family in Europe, by consent. The gang declined, although Mr. Stanley was one of their witnesses. Then Mr. Shanks served summons' upon them, and in a few days his complaint in a suit for $50,000 damages will be printed. While preparing this complaint, he has obtained proofs sufficient for criminal actions against three of the writers of the libelous articles, and warrants will be applied for immediately.

We know no man more persistent, intelligent and determined than Mr. Shanks in his efforts to root out the professional libelers who have dogged him and dishonored journalism so long. Now that he has succeeded in his first suit, evidence which has hitherto been lacking pours in upon him. Only last week, during a cross-examination in a will case, the facts were elicited from Mr. Benj. Gregory, of a system of blackmail, in regard to the death of a young singer in whom Mr. Gregory was interested, which will appal the public when brought into open court. Testimony as strong as it was unexpected has also turned up in foreign countries, and has been ably welded into the cases to be submitted to the civil and criminal juries. Every day now brings its confession or its revelation, and the breaking-up of the gang is as certain as sunshine.

The brief submitted by Col. A. C. Davis, of counsel, in the motion which Judge Reynolds has just decided, is the most exhaustive we have ever read; the array of uncontradicted authorities is incontrovertible, and we regret that the time is not yet ripe for its publication in our columns. We must be indebted to Col. Davis, however, for the eloquent words in which he forcibly sums up the main points of the case. "Finding the paper run by bankrupts," he says, "under the corporate laws of a foreign State; without one man ostensibly connected with it of the slightest responsibility, pecuniary or otherwise; trading or trafficing in libels, scandals, defamation, licentiousness and blasphemy; shielded by a cloak of mortgages; covering every vestige of their ostensible property more than a hundred times over; the owners of ninety per cent. of its stock swamped under a deluge of judgments which a life time could never hope to pay off; the whole concern beyond the reach of the sheriff and beneath any moral influence, standing securely behind its breastwork of infamy and impecuniosity, Mr. Shanks turned to the powerful corporation which alone could keep the gang afloat for a single day by circulating and publishing the libels which their infamous sheet was printing."

These are the terrible strictures, not of THE MIRROR—which has expressed its sentiments as fully long ago—but of a cool, clear-headed lawyer, endorsed by the well-weighed decision of Judge Reynolds, and they will go upon record as a legal condemnation of the gang.

Tricks that are Vain.

Monday morning of last week the publisher of THE MIRROR received a letter from W. H. Morton, the manager of Haverly's Strategists company, now playing in California. It was dated from Sacramento, bore the postmark of May 9, and began: "I enclose an advertisement for the next issue of THE MIRROR. Please put it on the twelfth page, three columns deep, half page long, and display well."

There was nothing particularly remarkable about these instructions or the "copy" of the advertisement which they accompanied. The latter was placed in the hands of the printers, and in a few hours had assumed type life. But this was not all. The advertisement in question was destined to have a little history of its own, never dreamed of by the gentleman who sent it to us from the city away across the continent. On the same day that Mr. Morton's favor was left at our office by the postman, there came a messenger in hot haste from the manager's headquarters, at the Fifth Avenue Theatre, with the following communication:

NEW YORK, May 16, 1881.

Please discontinue at once all advertisements of Haverly's Strategists Combination until further notice.

Yours respectfully,
J. H. HAVERLY,
per D. Frohman.

This latest bulletin occasioned no remark further than that there seemed to be a singular want of unity of purpose between Mr. Haverly and his manager in California. In the name of system such an unbusinesslike transaction appeared to indicate a want of regularity in the mammoth manager's modus operandi. Of course the last order was regarded by us, and the columns of our last issue did not contain Mr. Morton's pronunciamento.

A similar advertisement had been sent to our esteemed contemporary the Clipper. It did not appear, however, in the issue for which it was ordered; therefore it was reasonable to suppose that Mr. Frohman had also sent a countermand to Mr. Frank Queen. Another publication—the name of which has not sullied these pages for many weeks—which is more notorious than notable, printed the advertisement.

This looked very peculiar; either Mr. Haverly had permitted the sheet in question to publish the announcement of the success of his latest company to the exclusion of all the other weekly papers to which he gives a regular and impartial patronage, or, as was much more probable, the unprincipled parties who navigate the publication had some sinister scheme to work either upon the public or Mr. Haverly. In order to fix the responsibility where it belonged, the editor of THE MIRROR exchanged the following correspondence with Mr. Frohman:

MIRROR OFFICE, May 19, 1881.

MY DEAR FROHMAN:—THE MIRROR received a three-column, half page advertisement from the manager of Haverly's Strategists Company early this week, which was ordered for insertion in to-day's issue. A communication came soon after from you—acting for Mr. Haverly—which countermanded the insertion of such advertisement until further orders. Was this countermand general, or was an exception made in favor of the one paper in which it afterward appeared? And if not, does Mr. Haverly propose to establish the precedent of paying for advertising which he has refused to authorize?

Faithfully yours,
H. G. FISKE.

MANAGER'S OFFICE,
FIFTH AVENUE THEATRE,
May 19, 1881.

MY DEAR FISKE:—Yours received. Any advertisement, inserted in any other paper, of the Strategists, is wholly unauthorized, as the order to insert it was expressly countermanded.

Truly yours,
DANIEL FROHMAN.

The ways and means adopted by the paper alluded to are very generally known to be of a dishonest and dishonorable character. But it would seem scarcely possible that they could hope to escape detection in perpetrating a direct fraud upon the readers of the sheet and the enterprising manager. The latter indeed is now too brave a man to be preyed upon by libellous harpies of their character; and his disposition has experienced a marked change since they extorted $50 from him for the publication of a picture which he had not ordered. Mr. Frohman's letter gives the lie direct to any attempt they might make to press a claim upon Mr. Haverly; so if blackmail is the little game it has been effectually checked in advance. On the other hand the tricks and the traps of these sharks are well known to the readers of their publication, and if an appearance of favor or prosperity were intended by the publication of the Strategists, unauthorized advertisement, that was a device too transparent to hoodwink the most innocent.

Whichever theory be correct, the above recital gives an insight into the nefarious means by which this nest of newspaper banditti seek to eke out a rotten livelihood.

William Stafford and Anna Boyle.

We present this week a dual picture of these two young and aspiring candidates for dramatic honors. In private life W. S. Schmitt is the name of Mr. Stafford, who is a native of Louisville, Ky., the home of several recent successful debutants. Mr. Stafford was educated for a civil engineer, but his tastes and talents directed him towards the stage, and he made his debut at the Boston Theatre in Shylock, on October 30, 1878. During his engagement he received most flattering notices from the press. The Boston *Herald* said: * * * "He made an excellent impression in Shylock, and it is not hazardous to say that he has in him the stuff of which good actors are made, and that a promising future lies before him." The *Transcript* remarked: "His expressive grace in gesture and carriage, and his intelligent force in the delivery of his lines, made it hard to believe that he is but nineteen years old. Had Booth's Shylock never have been, Mr. Stafford's performance would demand attention as a very strong one." The Louisville *Courier Journal* of a late issue said: "The Claude Melnotte of Mr. Stafford possesses unusual refinement and delicacy of taste, a most pleasing modesty of bearing, an absolute freedom from rant and strut, and as little of offensive staginess as one meets with in the most distinguished actors." Mr. Stafford has completed a successful starring tour in the West and South, and has played good engagements with several reputable combinations.

Miss Anna Boyle is a young American actress, and has already achieved enviable dramatic distinction. She was born in Washington November 22, 1862, and is consequently but little over eighteen years old. She received a home education, under the direction of her parents, and early developed a predelection for the stage, and coming from a family that had already contributed several members to the profession, her parents decided not to thwart her in her ambitious desires. So, in her fifteenth year she made her debut on the 31st of May, 1877, at the National Theatre, Washington, as Juliet, the only one of Shakespeare's heroines suited to her extreme youth. Her debut was an ovation, every seat in the house being occupied, and her success an unequivocal one. She received the hearty endorsement of the Washington press and the cordial congratulations in person of Grace Greenwood and Don Piatt. After several impersonations of Juliet, she played Fanchon in Philadelphia with such marked success that she was offered engagements in various parts of the country, which she has filled with credit to herself and profit to the managers. She then added Pauline to her repertoire, in which she elicited high commendation from press and public. Lately, she has starred in the South and West, and has made an enviable reputation. With Mr. Stafford, Miss Boyle commences an engagement at the Windsor Theatre next Monday evening, under the management of Mr. B. H. Butler, opening as Pauline in the Lady of Lyons to the Claude Melnotte of Mr. Stafford. During the engagement she will also be seen in Fanchon and Juliet.

The Mirror for the Summer.

That our professional friends, who are about retiring to the shades of the country to spend the Summer months, may not be without their MIRROR, we take this method of informing them that we will forward a copy of the paper to each address for the three months for one dollar. Subscriptions at these special rates will be received up to July 1.

LETTERS TO THE EDITOR.

Will you hear this letter with attention?
As we would hear an oracle.
LOVE'S LABOR'S LOST.

PUBLISHED WITH PLEASURE.

THEATRE ROYAL,
MONTREAL, May 23, 1881.

EDITOR NEW YORK MIRROR:

DEAR SIR:—In your issue of last week I saw an article forwarded from this city purporting to come from Mr. George Holiday, clerk of the Windsor Hotel, which refers to me as having stated or causing to be stated by M. Bugeard that I took a meal with M. Tourmie and Mme. Ambre at the Windsor Hotel, and also that I was the advance agent of Mme. Janauschek. This is absolutely false. I went to Quebec in the interest of Manager Sparrow, who played the Janauschek company in that city. While there I saw the couple in question in the dining room of the St. Louis Hotel, where I was stopping, and later I saw them depart in a carriage for the steamer. In a business letter which I wrote M. Bugeard the same day I stated these facts, and he, it appears, in an interview with a reporter of another dramatic paper made the error of mentioning the Windsor Hotel instead of the St. Louis, and also stated that I was in advance of Mme. Janauschek's company at the time, which is true. I have often been the subject of abuse from the correspondent of the other dramatic paper through a personal spite on his part, though I have never yet paid the least attention to the same. But when a journal of your standing places me in an unpleasant position, I deem it necessary to give the facts, and I am confident that you will do me the justice of publishing them.

Yours truly,
ROBERT GRAU.

PERSONAL.

ROGERS.—This is a picture of John R. Rogers. Need we say more?

HILL.—Mr. J. M. Hill has gone back to Chicago.

DULL.—This is a dull week at the theatres. Nothing new.

BANGS.—Frank Bangs has been secured to play in Michael Strogoff at Niblo's next season.

LENOIR.—Helen Lenoir will leave shortly for England. She will be back in time to attend to routeing Patience next season.

WARD.—Genevieve Ward will sail for Europe June 1. She ended her season in Montreal last Saturday night.

HILL.—Barton Hill has received an offer from Robson and Crane to play Malvolio in Twelfth Night next season. The negotiations are now pending.

ANDREWS.—Charles L. Andrews, manager of Haverly's Brooklyn Theatre, will probably succeed Dan Frohman as manager of the Fifth Avenue Tneatre.

COLLIER.—James Collier will open the Union Square Theatre August 8, with a new production entitled Coney Island, or Ethel's Prayer. Promising title, truly.

STETSON.—It is currently reported that John Stetson has secured a lease of Booth's Theatre at an annual rental of $32,000. The lease was signed yesterday.

PRICE.—Edwin Price writes from Canton that it is very cold there, and since he has gone up there he has done nothing but hover over a fire in an ineffectual effort to keep warm.

ELTON.—William Elton, of Wallack's, has taken a two years' lease of a farm at Yonkers, N. Y., and will go into the dairy business—report hath it on account of the continual increase in his family.

CRISP.—Harry Crisp, late leading support to Salvini, has been engaged to play the principal character in The World next season. He will Summer in the northern part of Maine.

WEATHERALL.—Eugene Weatherall is one of the shrewdest operatic managers in the country. He believes that opera can be popularized by giving good music by good people at popular prices. Last season Emma Abbott made over $50,000.

PENDLETON.—Mark Pendleton reconsidered his charge of $50 for reading Sam Piercy's part one night last week in the Legion of Honor at Haverly's Brooklyn Theatre. He has reduced the price of his services on that occasion to $30.

BOOTH.—Chronic grumblers used to complain bitterly of Booth's support when he appeared here. They said he was afraid to gather good actors around him, for fear of dimming his own powers. What do these people say now, since our great tragedian has successfully bearded Irving, the British theatrical lion, in his own den?

SPENCER.—Louis J. Spencer, of Galveston, Texas, manager of the Texas Circuit, in conjunction with Captain Sam Ashe, arrived in town Monday. Messrs. Ashe and Spencer have the best houses in Galveston, Houston, San Antonia, Austin and Brenham, and are rapidly filling time for the coming season. Mr. Spencer is young in the business, but has already displayed remarkable aptitude.

PERCY.—Townsend Percy, the brilliant dramatic writer of the *Star*, is getting material for a work that will be of incalculable value to the literature of the American stage—a biographical dictionary of actors. Nobody is better acquainted with the subject than Mr. Percy, and we wish him the success he is sure to achieve in his undertaking. The profession can be of great use in the compilation if they will kindly forward, at their earliest convenience in order to insure accuracy, such details in regard to their lives and professional careers as they are willing to have published, to the Editor, Townsend Percy, P. O. box 3607, New York, or care of J. R. Osgood and Co., Boston.

In Ushering
Mend him who can! The ladies call him, sweet.
—LOVE'S LABOR LOST.

Miss Adelaide Detchon (accent on the last syllable), the only lady apostle of the Postlethwaite School on the American stage—has been credited by numerous newspapers with having been re-engaged by Manager Wallack for next season. Nothing of the kind. Miss Detchon herself tells all inquiring friends that she "hasn't signed yet." Poor girl! I fear we'll all be grey beards before she enjoys the luxury of writing her name to one of Wallack's contracts again. Affectation did it. Moral: Beware.

* * *

Bartley Campbell promises, upon his honor, to visit the tomb of Shakespeare before he comes back from England. I hope it will do our long-legged dramatist good. Unfortunately for Bartley, however, Shakespeare will never be able to return the compliment.

* * *

With the buds and blossoms of May comes the benefit nuisance, when every call-boy, gas-man, or ticket-seller has his "complimentary testimonial," and the public—already surfeited with the dramatic fare of the season—is nauseated with programmes of theatrical hash, and the interminable cards of the people "who have the honor to announce" themselves mendicants for the community's generosity. Benefits for sick, incapacitated or indigent professionals, THE MIRROR has always supported, besides advocating the establishment of a huge system of simultaneous benefits for a splendid Actors Fund. But its sympathy is not enlisted by the appeals of able-bodied people, who get a regular salary for forty weeks in the year, ample to provide for all their temporal wants. And the public, I am happy to say, is fast veering round to the opinion of THE MIRROR. What interest can they be expected to have in turning out to give Snooks, the master machinist, a "bumper;" or of crowding a theatre from pit to dome in order to testify their appreciation of Jones, the gate-tender, in a "rouser?" The invaluable labors of the one gentleman in working the traps properly, or of the other worthy in keeping vigilant guard over the ticket box, are matters that concern the manager, and not his audiences. Therefore, it is essentially the manager's duty to administer whatever reward may be deemed necessary at the close of the season. Just look into the matter one moment, my good friends, and tell me, if you can, in what other calling—save that of the clergyman, who is still badgered with donation-parties in the far rural districts, I believe—beside that of the actor, there is such a system in vogue? At the end of a session of court does the presiding judge take up a contribution for himself, his stenographer, and the District Attorney? Does the physician after curing—or killing—his patients, send around the hat for addition to the substantial fruits of his practice? Does the boy who mixes colors for his master make demands upon the artist's friends for fees? Look at it which way you will, the stubborn fact remains that this series of benefits that take place every Spring are so many specimens of beggary. The returns that is given to the man who buys a ticket for one of these performances is by no means an equivalent. As benefits are conducted, he pays his dollar for the privilege of sitting through a collection of detached acts of current attractions (which he has seen before) played in a style that would be discreditable to a rehearsal or an amateur performance. This is not satisfactory; for the theatre-goer is not contented unless he gets a receipt in full for the value received by the beneficiary.

* * *

This benefit business often conceals a skeleton of fraud. Sometimes special performances of this character are gotten up to stimulate bad business; and nine times out of ten they are made as profitable to the manager of the theatre himself as they are to the person who is the figurehead of the benefit. This was the case at Catherine Lewis' recent testimonial in the Fifth Avenue. Colonel Haverly gave the theatre rent free, the company received nothing for the extra performance, yet Messrs. Comley and Barton took fifty per cent. of the gross receipts for permitting Miss Lewis to use their company on an odd afternoon, which interfered in no way with their regular night receipts! The admirers of Miss Lewis, therefore, gave fifty cents to see that charming little woman, and fifty cents to her managers for the chance to do so.

* * *

There is nothing in favor of this sort of benefit, except that it is associated with the history of the stage from early times; but in early times actors received small pittances compared with the munificent salaries that they command now. On the other hand, there is much to be said against it. It is used as a sort of vehicle for levying blackmail upon professionals, and in this the press unconsciously takes no small part. For instance, the Elks in Indianapolis asked Zelda Seguin to sing for their benefit a few days ago. She politely refused, for reasons best known to herself. This called down upon her the united voice of the local newspapers, and a reliable correspondent informs me that she lost many admirers on account of her action. Now, my opinion is that Mrs. Seguin had a perfect right to do as she chose, and without being obliged to be influenced by the after assaults of the press. Yet it is probable that half our actresses would have consented in order to avoid any unenviable notoriety or criticism. Do not think that I uphold Mrs. Seguin in refusing to sing for a worthy object; but I do maintain that she, or anybody else, should be free to deny a favor of this sort without being compelled to face the music of the newspaper people afterward.

* * *

Rose Coghlan has received $250 per week all the season from Wallack. Nevertheless, poor, destitute woman, she announces her much needed benefit for June 2!

* * *

The *Spirit* took THE MIRROR to task the other day, as our readers know, for an "inaccuracy." What does our contemporary call the two widely different opinions that appeared back to back in last Friday's issue of that usually very correct publication?

> There has never been an event so eloquent of the progress of this young country in culture as the production, at Harvard College, last Tuesday, of Sophocles' tragedy of Œdipus, in the Greek language, and after the Greek methods of twenty-three centuries since. A reproduction of another Greek play was once made in England, but it is said that it was inferior in all respects to the representation at our American University. Few among highly educated people even, familiar with the works of Æschylus, Sophocles, Euripides, and other ancient playwrights, had more than a vague idea of the actual style of theatrical performances in the days of glory of Greece: but our wonderful press, prompted by this production of Œdipus, has scattered broadcast more information on the point since last Sunday, than all the colleges of the country have given since we became a republic. It must have been a pleasure, even to the large proportion of the audience at the Harvard representation who could not readily understand the spoken words, to listen to them, for no language, living or dead, is so mellifluous as the old Greek, and merely as a "concourse of sweet sounds" it must have been enjoyable.
>
> The amateur performance of the Œdipus, in Greek, at the Harvard yesterday, was more curious than interesting. * * * George Riddle, who has been much advertised as a professional, is not an actor, and made himself ridiculous by attempting to act Œdipus in a modern, manner with Greek words, a la Salvini. Some lady should have been taught enough Greek to play Jocasta. The music was also modern and the Greek choruses were sung with modern orchestral accompaniments. The audience was very bored, except by the music.

After reading these comments, the puzzle that the reader naturally wishes to have solved is, whether "the audience was very bored," or was the representation "enjoyable?" And was the amateur performance "more curious than interesting;" or has there "never been an event so eloquent of this young country in culture?" (All letters must be addressed to E. A. Buck, Editor.)

* * *

Two weeks ago I took occasion to publish an account of the manner in which actresses who passed by the Union Square Theatre and the Morton House were subjected to insulting remarks by a crowd of men who habitually lounge there. Since then, Mr. Stetson has taken steps toward remedying the evil. He has placed two conspicuous signs outside the entrance which read as follows:

> GENTLEMEN
> ARE REQUESTED NOT TO STAND
> IN FRONT OF THIS THEATRE.

It is really wonderful how many of the *habitues* have become gentlemen since the posting of the above legend.

* * *

Prophets, they say, are not appreciated in their own country, and judging from the programme of a benefit to Manager Spackman, of the Grand Opera House, Hamilton, Ont., the same saying holds good when applied to the profession. The dramatic attractions held forth to the Hamiltonians, on this occasion, comprised the following features:

ROMEO AND JULIET.
Juliet.....Miss Helen Blythe
CAMILLE.
Camille.....Miss Helen Blythe
MACBETH.
Lady Macbeth.....Miss Helen Blythe
LEAH, THE FORSAKEN.
Leah.....Miss Helen Blythe

Not alone did this remarkably versatile lady figure in these four characters; she is also honored with a complimentary notice in the programme which reads thus:

"Miss Helen Blythe appears for the first and only time this season, in Hamilton, at Manager Spackman's benefit, Friday evening, May 20. This lady was the leading Artiste of Mr. Daly's New York Theatre, and has scored great triumphs in New York and California. She is the youngest leading lady on the American stage."

We must live to learn. My readers will be gratified to discover that Miss Blythe scored "great triumphs in New York," but they will regret the remembrance, that the leading Artiste (with a big A) of Mr. Daly's New York Theatre was dismissed by Augustin Daly in the middle of her engagement. Poor Hamiltonians! After that dose of Camille and Juliet, Lady Macbeth and Leah, there was at least one ray of hope left: the truthful play-bill assures you that the triumphant Miss Blythe appeared "for the first and only time this season." If it were not for those last two words the rays would be more plentiful.

* * *

Mrs. Lester Wallack sailed for England Saturday—leaving Hubby to look after the Association for Befriending Young Girls.

* * *

Stephen Massett advertises for sale a vocal composition of his, bearing the pathetic title, "My Darling's Shoes." If these feet coverings were modeled after a pair of those worn by Jeems Pipes, when he paid our office a visit the other day, I would warn the public to have nothing whatever to do with them.

* * *

John Rogers is a genius in his way. His contract with Minnie Palmer is one of the most remarkable documents in that line extant. One of the most singular clauses comprises an agreement on both sides not to marry, or enter into a matrimonial engagement, for five years, under penalty of five thousand dollars! Think of it! picture it, dissolute man! What will the impressionable country youth say to this? They all want to marry Minnie, but probably nine-tenths of them could not raise money enough to pay the heavy penalty of such a misdemeanor. Rogers won't popularize himself by thus putting a premium on celibacy, and he may lose many eligible chances (drummed up by his capable society advance agent, General Macauley) of settling down with a handsome dowered better half during his tour around the world. I can't get it through my head either how Minnie could have been induced to blast all her hymeneal prospects in this reckless manner. The same contract alleges that she's 28, and by the time she has finished her engagement with John R. she'll be 32—too ripe and mature an age to successfully play kitten any longer. No, it's a bad arrangement all round. The only way that I can see out of the difficulty is for General Macauley to arrange a match between the actress and her manager, and marry 'em off into retirement on the proceeds of the trip. If this plan is consummated, what percentage does yours truly get for the suggestion?

Second Round of the Herndon Battle.

Miss Berthold, the young Jersey amateur, whom Agnes Herndon alleges was the solely responsible party of the Herndon combination that went to pieces at Nashville, called yesterday at THE MIRROR office, and denied many of Miss Herndon's statements regarding the matter. Said Miss Berthold:

"It is false that I sought Miss Herndon or agreed to 'put up' $2,000 for a tour. Miss Herndon came to Paterson, N. J., where I was rehearsing for my debut; Abbott was leading man and introduced us. She made herself very agreeable to me and insinuated herself into my good graces. After my debut she invited me to call upon her, which I did. She and Abbott then broached the trip South to me. Miss Herndon asked me 'how I would like to go to Virginia.' I said, 'very much indeed.' She then told me that she was going out and asked me what I would do. Abbott and she got the idea that I had some money. Finally, after much talk on their part, it was agreed that we would go out. At first we agreed to put up equally and share, but they said that would not be fair for them. 'We'll put our experience against your money,' said Miss Herndon, 'and it will be all right.' I told Miss Herndon that I had no money to lose, but if she would assure me I should not lose anything I would go in and put up $500, and if the trip was successful I would then put up $2500 for a New York opening. Miss Herndon told me that I need have no fears about the success of the tour. If necessary she would put up her diamonds to reimburse me."

"Then it was a partnership concern?"

"From the start. I was to get back my $500 from the first receipts, and then we were to share alike."

"Was Miss Herndon to share the losses as well as the profits?"

"She was to share equally in profits or losses. At Lynchburg the trouble began. Here I asked Abbott for a statement of business. He called me a fool, and said I was crazy. 'Maybe,' said he, 'you want to call me a thief!' Told him I was entitled to a statement, whereupon he abused me roundly. After a big row I got the statement. This caused the first rupture. Abbott and Miss Herndon began to ignore me. They took no notice of me, and every time I asked for a statement I was abused. Finally, I determined to get a lawyer, and told Mr. Vinton of the company. He went to Abbott, and said: 'You are not treating Miss Berthold right!' All this time Abbott and Miss Herndon had the best rooms; lived on the best. She had her bottle of extra dry every day. Abbott smoked fine cigars, and became inebriated, and yet the company received no money. Up to April 4th there was over $1400 taken in, but I do not know what became of it."

"Did you get an attorney?"

"Yes; at Athens, Ga., I employed a Mr. Harrington. He advised me to call the company together, and declare myself no longer responsible for their salaries. I did so. Miss Herndon was very much excited; she said she would take the company, but they refused to go with her, and only consented to go with Abbott in the hope of getting back to New York. I stepped out and immediately they commenced picking at me. At Tuscaloosa, Ala., Abbott and Miss Herndon undertook to make a plan to get me in the Lunatic Asylum. They said I was crazy, and threatened to write to my people that I was not fit to be outside of a madhouse. Some of the company came to me and told me of their intentions at Tuscaloosa. They got some kind of a legal document out, and whether it was a joke or not I don't know, but it appeared very much as if they wanted to get me in quod, so that they might go clear. At a town in North Carolina, Abbott and Miss Herndon took the best rooms in the hotel. Miss Bishop, my roommate, and myself were shown a bare room with only two beds in it. [How many do two ladies usually occupy?—ED.] I complained about Abbott taking the best room. He got mad and cursed me in an ungentlemanly manner. Finally he drew up in front of me and said: 'I wish you were a man!' 'Why?' I asked him. 'Then I could knock you down!' was his gentlemanly reply. But that was not all. Miss Herndon broke open my correspondence on two occasions. One time it was a telegram and once a letter. She apologised for her conduct and I let the matter drop. At Nashville the final break-up took place, as has been stated. We had a general row and Abbott and Miss Herndon left surreptitiously for New York, leaving us behind. The citizens acted very kindly and got us up a benefit, by means of which we managed to get away."

A communication has been received from Abbott, which gives his phase of this triangular and tiresome row:

BOSTON, May 21, 1881.

EDITOR NEW YORK MIRROR:

DEAR SIR:—Will you kindly allow me space in your valuable columns to state my personal connection with the late Agnes Herndon Dramatic Company. In the latter part of February last I was solicited by Miss Berthold and Miss Herndon to accept the management of aforesaid company, Miss Berthold agreeing to furnish the money necessary for a six or eight weeks' trip, Miss Herndon and myself each to have for our services one-third of any profits that might accrue. Having faith in Miss Herndon's drawing powers, I gave up a lucrative position with an established and successful company and accepted their offer, and forthwith organized a company, Miss Berthold giving me $500 to commence operations with. This is all the money she ever put in. The day before leaving New York I told Miss Berthold I should require $100 more to get the company to their first stand. She replied that it was impossible for her to raise any more money just then; if I had told her a day or two sooner she could have done so. Believing the enterprise would be successful Miss Herndon's husband and myself advanced the necessary amount. The company opened in Staunton, Va., on the 17th of March. Being in Lent and very bad weather business was bad from the start. At the end of three weeks and a half Miss Berthold called the company together, and in the presence of her lawyer, stated that she wished to be released from any farther responsibility. The members of the company all knew before this that Miss B. was the moneyed man of the concern. Miss Herndon then offered to take the company herself, but most of them refused her offer. They all finally agreed to continue under my management. I promised to do the best I could by them and endeavor to land them in New York (Miss Berthold still continuing on condition I should pay her expenses). After four weeks of very bad business, during which time, through the aid of personal friends, I several times saved the company from going to pieces, we arrived at Columbia, Tenn., on the 4th of May. We were to play here two nights, but pouring rain prevented our playing at all. Seeing it was useless to try to continue I notified the company that we would close the season in Nashville, our next stand. Not having money enough to settle our hotel bill in Columbia, and after trying every other means to raise the money, I asked Miss Herndon to leave some of her jewelry as security. This she refused to do do, but offered to leave her hotel trunk. I finally borrowed $35 on Mr. Vinton's watch (mine had gone weeks before), and took company to Nashville. My share in Nashville was $115. Of this I gave Mr. Vinton $36.50 to redeem his watch, paid $20 for printing, $5 each for hauling baggage in Columbia and Nashville, $23.50 hotel bill for Miss Herndon, Mr. McKinney, Mr. Vinton and myself, leaving me $25 cash on hand. To enumerate all I had to contend with during this time would make a book. I was literally worn out, both mentally and physically. Several of the company were very abusive in their language, threatening attachment. Anticipating trouble, I took the 5:20 P. M. train on the 8th instant for New York, in company with Miss Herndon, who borrowed $50 from a friend. I left the moneyed partner with the people to help them out. The only bill I left unpaid was a hotel bill of less than $20. How the hotel proprietor could have taken Mr. Walsh's or anybody's else's trunk for this is more than I can see, as the people all had their trunks at the theatre, having anticipated trouble.

There are about four weeks' salary due to every member of the company, and no more. I am simply out eight weeks' salary, $100 in money, $100 borrowed to keep company on the road, and a good gold watch, besides being in debt to the company.

The above statement I would swear to under oath, and all I ask is that your readers will blame me for my share in the business, and no more. Respectfully yours,
CHARLES ABBOTT.

Hoey and Hardie's Company All Right.

Last week our correspondent at Mahanoy City, Pa., erroneously reported the burst-up of the Hoey and Hardie combination. The report was an error. Hoey and Hardie at the time specified happened to be playing successfully through Michigan. The mistake caused them considerable annoyance, however, the item being copied from THE MIRROR extensively by the out-of-town press, appearing notably in the Philadelphia *Times* and the Boston *Herald*. Mr. J. H. Russell called at our office Monday and stated that he had received telegrams from all over the country inquiring into the matter from managers with whom Messrs. Hoey and Hardie have dates for this and next season. A dispatch was at once sent to our Mahanoy City representative instructing him to investigate and report the real facts of the case.

Our correspondent promptly replied that the error resulted from a confounding of the names of an irresponsible party under the management of "Harvey and Hovey" with those of Hardie and Hoey—the evident intent of the former combination being to palm off a spurious counterfeit on the out-of-town people. Our correspondent adds some information concerning these people that may further expose their identity to those most interested:

"In a conversation with a Miss Raymond, one of the Harvey and Hovey company, who claims to have traveled with Miss May Raymond as sisters, she told me that they hailed from Philadelphia, and that her husband, Joe Hovey, managed the Creedmoor Pavilion there at one time. To another party she claimed to be from Pittsburg. Her mother, Mrs. Harvey, claims to be an old New York actress and an intimate friend of Tony Pastor. In my opinion they were a party of frauds, and if any injury has been done the reputation of Messrs. Hoey and Hardie I exceedingly regret it. The Harvey and Hovey company have gone to travel with Batchelor and Doris' circus, allowing small boys to throw balls at their heads, three throws for five cents, to raise funds to get back to Philadelphia."

So far as we know the Hoey and Hardie combination is in a good financial condition, and will be one of the foremost attractions on the road next season.

His Step-Daughter's Business.

"How about Miss Anderson's business this season?" asked a MIRROR man of Dr. Griffin, her step-father and manager.

"Better than ever before!" was the reply.

"How much over the preceding season?" queried the reporter.

"About fifty per cent! which was nearly one hundred per cent. over any previous season."

"Then her business is steadily on the increase?"

"Yes, sir; and I am very gratified that it should be so. It convinces me that she is gradually rising, and season by season her popularity grows instead of showing any signs of waning."

A Corner in New Plays.

At the present time there seems to be quite a demand for new plays. Indeed at no period in the past has the desire for new productions been as brisk as it is just now. Every playwright of ability has all the offers for new pieces that he can handle, while several of the most successful ones are overwhelmed with applications and letters.

Among those now at work for the coming season, are Fred Maeder, who is writing a comedy for Lotta. George H. Jessop, the author of Sam'l of Posen, has closed a contract with Robert Fulford for a comedy-drama for his wife, Annie Pixley, for which he is to receive $2500 outright. Mr. Jessop will probably go to Canada with Mr. and Mrs. Fulford, in order to better study Miss Pixley's abilities and requirements.

A. C. Gunter has several offers. The success of Raymond in Fresh has stimulated the demand for Gunter's plays. Robert Spiller has secured a laughable comedy-drama, for which he has nearly completed arrangements for putting on the road. It is among the probabilities that the piece may have a New York opening.

Bartley Campbell has gone to England to superintend the production of some of his successes. Before his departure he had several handsome offers from stars and managers.

Howard P. Taylor has nearly completed a four-act domestic drama for Jennie Yeamans, in which she proposes to star next season, probably under John Stetson's management. He also has orders from Baker and Farron and others.

Leonard Grover, who perpetrated the Boarding House, is at work on a play for R. E. Graham and Minnie Palmer. John R. Rogers says it is going to be something remarkable. This reminds us that Rogers daily grows more enthusiastic over his latest venture. He has all his time filled up to April, and on every hand receives only the most encouraging words from friends and associates.

—Sol. Smith Russell will spend the summer at his residence near Boston. His season ended last Saturday night.

PROVINCIAL.

CONTINUED FROM FIFTH PAGE.

17th on call of J. C. Bushon, of Findlay, for the purpose of forming an association to protect themselves against the impositions of "barnstormers." Mr. Bushon failed to materialize, and those present adjourned to meet at Findlay and enjoy the hospitality of Mr. B. The local managers were not interested in the conference.—J. C. Schofield, press agent of the Stuart-Gray co., is spending Sunday in the city.

PORTSMOUTH.

Opera House (John Wilhelm, manager): Howorth's Hibernica 16th and 17th to fair business. Litta Concert co. 19th to large and fashionable audience.

Items: Marie Litta was the guest of Mr. and Mrs. W. A. Cissna, while in this city.—Manager Wilhelm was in Columbus, O., Wednesday. A meeting of managers of Ohio was called to effect a Protective Association.

TOLEDO.

Wheeler's Opera House (C. J. Whitney, manager): The Gosche-Hopper comb. 19th, 20th and 21st in One Hundred Wives to good business; play and co. both good. They play a week's engagement in Toronto, commencing 23d, and then close their season. This week we have Ford's Comic Opera co. Billee Taylor and Olivette 24th and 25th. Haverly's European Mastodons 26th.

Adelphi Theatre (R. J. Lent, manager): The Adelphi was well patronized last week. The Apollo Theatre co. remain for one more week, and the names of Harry Shay, Williams and Ryan and Ada Walton will be added to the programme.

Items: Ada Gilman severed her connection with the Gosche-Hopper co. 28th, and left for New York; she expects to go to Europe soon.—The Duke of Sutherland, accompanied by Dr. W. H. Russell, the famous war correspondent of the London *Times*, witnessed One Hundred Wives from one of the boxes at Wheeler's 19th.—Ferdinand Dulcken left for New York 21st in care of his physician. He denies the report that he has settled with the Wabash Railroad for $500.

XENIA.

New Opera House (John A. Hivling, manager): Lawrence Barrett as Richelieu 20th to one of the largest and most aristocratic audience ever assembled in the Opera House. Mr. Barrett's Richelieu was a masterly impersonation, and won merited approbation. His support is first class. B., W. P. & W.'s Minstrels have cancelled engagement for 26th, and are now booked for 28th.

Pennsylvania.

ALLENTOWN.

Academy of Music (B. J. Hagenbuch, proprietor): Nothing here the past week. The Hyer Sisters, on account of train missing connections at Montrose, Pa., were unable to fill date 18th; will now appear 30th. The Carncross Minstrels have booked for 26th.

EASTON.

Opera House (W. M. Shultz, manager): The Child of the State was played 20th to a fair audience by the Hoey and Hardie co., which is a thoroughly good one, and the performance was excellent throughout. The only engagement booked is that of Tony Pastor's co. 29th.

ERIE.

Park Opera House (William J. Sell, manager): Helen Potter's Pleiades 18th to small house. Tony Denier's Humpty Dumpty co. 21st, matinee and evening, to fair business. Booked: Ford's Opera co. in Olivette 23d; Home talent in concert 26th; Oofty Gooft 28th; Stuart-Gray Opera co. in Billee Taylor.

HARRISBURG.

Opera House (H. J. Steel, manager): Lawrence Barrett will positively be the last attraction here this season, appearing as Richelieu 28th.

HONESDALE.

Liberty Hall (Dr. J. W. Kesler, manager): L. W. Washburn Canvas Variety Show to good house on 23d.

LANCASTER.

Fulton Opera House (B. Yecker, proprietor): Tony Pastor's co. will be here 26th. Nothing else booked. During the Summer Mr. Yecker will give the house an overhauling, and make all necessary repairs.

LOGANSPORT.

Dolan's Opera House (George W. Fender, manager): Nothing here this week. B., W., P. & W.'s Minstrels are billed for 25th, and Forbes' Opera co. in Olivette 27th.

MAHANOY CITY.

City Hall (C. Metz, proprietor): Nothing the past week. Coming: John Thompson in Around the World 25th.

READING.

Grand Opera House (George M. Miller, manager): Season closed to sharing cos.

Academy of Music (John D. Mishler, manager): Child of the State 17th to fair business. Coming: Tony Pastor will close the season to traveling cos. 25th.

Rhode Island.

PROVIDENCE.

Opera House (George Hackett, manager): We have had some outrageously bad shows here this season, but the New York Comedy co. that put in appearance here last week fairly "takes the cake." After two nights of miserable failure, the principals scooted to New York, leaving to the tender mercies of the Providence people the unfortunate members of the chorus. Hopkins & Morrow, of the Comique, and C. L. Davis very generously assisted the unfortunates to get home. C. N. Smith, a manager, well known in the Eastern Circuit, brought the inimitable little Lotta 20th and 21st, who at the three entertainments given completely filled the house, delighting her audiences as only Lotta can. In a pleasant interview with G. Crabtree, manager for his sister, he spoke in the highest praise of THE MIRROR. Denman Thompson comes two nights of this week, the house remaining closed the first four nights.

Low's Opera House (Wm. H. Low, Jr., manager): C. L. Davis occupied this house a portion of last week, playing to excellent business.

Theatre Comique (Hopkins & Morrow, managers): An attractive bill is offered this week, to be interpreted by the regular stock, and an array of new specialties. Business fine.

Sans Souci Garden (William E. White, manager): This lively little place has been renovated, some improvements added, and will open for the Summer 30th. Billee Taylor is announced for the opening attraction, with other operas in active preparation. Manager C. N. Smith is arranging to bring his Uncle Tom's Cabin co. here for a week in

Texas.

GALVESTON.

Tremont Opera House: Eli Perkins in two humorous lectures 18th, 19th.

Items: L. E. Spencer has leased the Tremont Opera House, of Galveston for the next theatrical season, and has almost completed his Texas circuit, in connection with Manager Ashe of Grays Opera House, Houston, Texas. Mr. Spencer will leave to-morrow for New York to complete his engagements for the coming season.—Maj. M. V. McMahon, lessee and manager of the Pavilion Theatre, left by the 5:45 train yesterday afternoon for New York, for the purpose of engaging attractions.

HOUSTON.

Pillot's Opera House (E. Pillot, manager and proprietor): Fanny May's London Blondes 12th and 13th to poor business; show queer. Eli Perkins (Mellville D. Langdon,) lectured to good business 16th and 17th.

West Virginia.

WHEELING.

Opera House (F. Reister, manager): There has been no attraction here for the past week. Lawrence Barrett is billed for 27th.

Wisconsin.

BELOIT.

Goodwin's Opera House (S. J. Goodwin & Son, proprietors): My Geraldine co. canceled their date here, Roland Reed and co. presenting My Mother-in-law 24th.

Items: The class of '81, Beloit College, are making preparations for a grand concert the latter part of June and have engaged the following talent: Marie Litta, prima donna, assisted by Hattie McLair, as contralto; H. L. Cleveland, tenor; John Skelton, cornetist, Zeline Mertey, violinist, and Nellie Bergs, pianist; the famous Elgin military band will also assist.—It has been intimated that the Rockford Opera co. were to present the Pirates of Penzance in the near future. Either Olivette or Billee Taylor would prove more acceptable to our people, neither of these popular operas having as yet been represented in the provincial towns throughout the Northwest.

JANESVILLE.

Myer's Opera House (C. E. Moselev, manager): Nothing for the last week. Coming: Roland Reed Comedy co. in My Mother-in-law" 23d, Hazel Kirke co. 28th, The Tennesseans June 10, Rose Wood in Camille June 11.

MILWAUKEE.

Grand Opera House (Jacob Nunnemacher, manager): Lingard's Comedy co. in The Tutor and The Lion and the Mouse, 16th, 17th and 18th; business light. The co. is a very good one and the pieces rendered in good style. The co. consists of Wm. Horace and Alice Lingard, H. N. Wilson, C. Werton, C. Manbury, Owen Westford, Emma Chieffden and Lottie Wade. Bob Ingersol lectured 19th to a large audience.

Academy of Music (Harry Deakin, manager), Fifth Avenue Opera co. 16th, 17th and 18th to fair business, presenting Olivette and Billee Taylor. The co. is carefully drilled though not a powerful one; the chorus was very weak; Miss Hattie Richardson and Miss Genevieve Reynolds were most noticeable, and their singing highly creditable. The co. leaves for St. Paul 19th, 20th and 21st, but their route is uncertain.

Canada.

BROCKVILLE.

Opera House (George F. Fuller, manager): Jay Rial's Uncle Tom co., booked for 21st, failed to appear. Opera House closed 10th.

HAMILTON.

Grand Opera House: Manager Spackman's benefit on Friday evening was fairly attended. The entertainment consisted of vocal and instrumental music, by local talent, with scenes from Camille, Romeo and Juliet, Leah and Macbeth, by Helen Blythe, J. F. Brien and Manager Spackman. The Lingards and Haverly's Black Forty have canceled. Booked: 24th, J. H. Keane comb. in Hazel Kirke; July 28, Haverly's New Mastodons.

Item: Our excellent amateur association, the Garrick Club, appeared at the Grand Opera House, Toronto, on Thursday last in Sweethearts, the leading characters being taken by Mrs. Caldwell and Mr. D. Steele. The performance was a great success and the audience extremely large and fashionable.

MONTREAL.

Academy of Music (H. Thomas, manager): Genevieve Ward and co. in Forget-Me-Not to large and gratified audiences. Frank Clements acquitted himself well on the stage, and has made many friends off it. This engagement closes the regular season at this house.

Theatre Royal (J. B. Sparrow, manager): The French co. in comedy, etc., to good business and the immense satisfaction of the French portion of the city, which is by far the largest. Booked: Hertzog's World's Wonders week of 23d and daily matinees.

OTTAWA.

Grand Opera House (John Ferguson, manager): Genevieve Ward and her excellent co. appeared 17th in Forget-Me Not. Miss Ward's Stephanie was a powerful, artistic and finished impersonation and elicited enthusiastic applause and many recalls. Frank Clements as Sir Horace Welby shared the honors, while the balance of the co. won applause for the excellent support given. Booked: Hartz, 23d, 24th; Zerba, magician, 25th, 26th and 27th.

Items: The Opera House will be thoroughly renovated and the scenery entirely repainted this Summer. Managers intending to play Canada next season will do well to remember that Ottawa, the best show town in the Dominion, is not in any way connected with a so called "circuit," and that terms and dates will have to be arranged for personally or by letter with the manager of the house.

TORONTO.

Grand Opera House (O. B. Sheppard, manager): Ford's Comic Opera co. first three nights of week in Olivette and Billee Taylor. The performances given were received very favorably. Business excellent, considering the very unfavorable weather. Last two nights of week Haverly's Colored Minstrels to packed houses. Billed for week of 23d, Gosche and Hopper's One Hundred Wives comb.

Royal Opera House (J. C. Comer, manager): Closed; nothing booked for next week.

Theatre Comique (Joseph A. Burgess, manager): This house did a good business for week with the following artists: Fred. A. Plaisted (the oarsman) in club-swinging; Barney Fagan, dancing entertainment; Annie Burgess, serio-comic; Vampier and Vidocq, who do the Hottentot act cleverly. These with the regular stock co. gave a good show. Attractions next week: Lizzie Mulvy and Harris and Wood.

Nova Scotia.

HALIFAX.

Academy of Music (J. Jack, secretary): Baird's New Orleans Minstrels 12th to 16th to crowded houses. They performed at Pictou 17th and then left for St. John, N. B.

The Lyceum (T. M. L. A. proprietors): Holman's Opera co performed Billee Taylor 13th and 14th, La Fille de Madame Angot 16th, Pinafore 17th and La Grande Duchesse for benefit 17th to fair houses. They leave for a tour through the Provinces.

Item: H. A. Beard has made arrangements for the following companies to play at the Academy of Music during the season: Corinne Merriemakers; Moulton's Juvenile Opera co.; Rice's Surprise Party and a Hazel Kirke co.

THE WORLD'S METROPOLIS.

LONDON, May 5, 1881.

JOHN M'CULLOUGH AT DRURY LANE.

A striking and pleasant evidence of the gradually increasing amity between the two great Anglo Saxon families is that afforded by the reception given in England to the two most distinguished contemporary tragedians of America—a welcome which, extended first to Mr. Booth and now to Mr. McCullough, partakes not in the slightest degree of the character of that which was experienced by Mlle. Sarah Bernhardt upon her arrival in America. There was none of the sensation, nor any of the frantic and occasionally idiotic demonstrations which the advent of that eccentric genius occasioned amongst a particularly impulsive and demonstrative people. In spite of a natural tendency towards foregone conclusion that the home article was and is better than any importation—a predilection that extends from native-nurtured acting down to home-grown potatoes—there existed every desire to do the visitors as much justice as possible, and, in addition, a personal greeting in direct contrast to the hysterical reception put forth in honor of Mlle. Bernhardt. A number of American newspapers, without stopping to look at home, have been at some pains to discover prejudice, if not positive injustice and ill-feeling, in the many thoughtful and careful essays which have been evoked by the appearance of such prominent strangers on the English boards. That their excessive patriotism or their natural love of evil-spreading is entirely misplaced and erroneous in its conclusions, Messrs. Booth and McCullough would probably be the first to admit. The English critics, however, as a body, do not need any defence here. That as a rule they are gentlemen of erudition and discernment, doing their duty conscientiously and well, it is idle to deny. That in some instances their judgment does not fully coincide with that of their transatlantic brethren, is to be attributed very largely to the fact that the three thousand miles of ocean that separates their scenes of action rolls between two nations not altogether identical in matters of taste, of custom, or of tradition. As to the public feeling, it is only necessary to refer (as will be done presently) to Mr. Booth's astonishing reception on his first appearance at the Lyceum to substantiate the position that a welcome in England is not evanescent, but permanently and increasingly hearty.

This is a somewhat long prelude to a consideration of the latest event of interest, but it is justified *per se*. As to the production of Virginius, there is the reverse of need to be critical herein as to Mr. McCullough's performance. There is not much novelty in THE MIRROR's opinion on the point, to an American audience, at any rate; the expressions of English critics are far more interesting at present. They are singularly unanimous, and (parethetically) just. Virginius as a play is not overwhelmingly interesting. One knows perfectly well what is going to happen, and, after all, it is so long since the events reproduced actually occurred, that it is not easy to feel that interest in the play that is necessary to a thorough appreciation. Again, it is old fashioned and over stagy. It is a confirmation of the thesis advanced above as to differences in national taste that this play should have steadily held its ground in America, whereas in England it is seldom seen, and not even Mr. McCullough could obtain for it a very extended run.

Considerably better support is accorded to Mr. McCullough than was allowed to Mr. Booth on his earlier appearance. Young Augustus Harris, to the surprise of many, himself undertakes the part of Icilius, and renders the part with a great deal of skill, but he lacks force and vocal power. Another recruit from modern comedy to classic tragedy is J. H. Barnes, whose Appius Claudius is surprisingly good considering, although open to the same objections as Mr. Harris' Icilius. That old stager, J. Ryder, is ponderously correct as Dentatus; J. R. Gibson satisfactory as Numitorious, Mr. Andrews inoffensive and promising as Lucius, and Mr. de Lange misplaced as Caius Claudius. Miss Lydia Cowell acts very prettily as Virginia, but she lacks force, a defect which the large area of Drury Lane Theatre renders all the more noticable. The part of Servia is in the capable hands of Mrs. Arthur Stirling.

Every attention has been given to the staging of the play. The scenery is on a scale of magnificence that accords with the importance of the revival, and the attention given to details and to the drilling and management of the supernumeraries is productive of the best results. In these deparments unqualified praise must once again be awarded to Augustus Harris.

BOOTH AND IRVING AT THE LYCEUM.

Again reverting to the proposition before advanced as to the thorough heartiness which characterizes a welcome when once an English audience has determined that any person is deserving of approbation, it was only necessary to be present at the Lyceum on Monday evening last to be thereupon assured. The satisfaction which the announcement of a season of joint performances by Messrs. Irving and Booth occasioned, developed on that evening into an enthusiasm which assumed the proportions of a personal affection for the actors, and in which Mr. Booth participated to at least as great a degree as did Mr. Irving. The house was crowded, and with an audience before whom it was not only a pleasure but an honor to perform. The play selected (as is well-known) was Othello, with Mr. Booth in the title role and Mr. Irving as Iago. In alternate weeks this distribution will be reversed. As Othello Mr. Booth was previously voted a notch below perfection, particularly when his performance of this part followed such a magnificent impersonation as his Bertuccio. Admitting his correct, scholarly and impressive conception of the character, it was felt that he fell short in the one quality of arousing the feeling of his audience. The character was made evident, the nature of the man could be discerned, but it was too palpably a representation; the audience seemed to be, in a measure, behind the scene with the actor, to be looking upon a very clever imitation, but never to experience a feeling of sympathy with the man himself. But it is in a lesser degree that this manifests itself now. It is very evident that Mr. Booth has prepared and still is prepared to outdo himself during the present most interesting and agreeable coalition. The character is rendered much more sympathetically and with less evident stagecraft than when, at the Princess, Mr. Booth was the only star, and the result is an improvement upon what was then a performance marked with many points of excellence. These, briefly stated, are the remarks that have been called forth by the great tragedian's reappearance as Othello.

As to Mr. Irving's Iago, it is distinctly a performance worthy of the greatest living English actor. It is replete from beginning to end with touches of originality. The many-sided nature of the man is brought out in every phase of his career as appearing to Othello, to Cassio, to Roderigo, and as it was to himself and to the audience. Even to those who expected much from Mr. Irving, it proves a surprise. He relinquishes almost entirely the tricks of voice and gait, and all those painful mannerisms which, repeated time after time, were becoming known more as Irvingisms than mannerisms, and which his admirers had for a long time accepted as inseparable adjuncts to his "style." It will be interesting to study the criticisms when the parts as above are reversed, for as Mr. Booth's Iago was admitted to be one of his best assumptions, so it is now evident Mr. Irving has never appeared to better advantage. And while Mr. Booth's Othello is by no means his best character, Mr. Irving narrowly escaped complete failure when, some years back, he played the same role.

The subordinate parts are of course entrusted to fully competent performers. Mr. Ferris is an excellent Cassio, Mr. Pinero a good Roderigo, and Mr. Mead an efficient Brabantio. Emilia is very satisfactorily rendered by Miss Pauncefort, and when it is said that Miss Ellen Terry plays Desdemona, it is sufficient assurance that the part is invested with all the delicate tenderness that it can conceive. Equally unnecessary of repetition is the statement that the stage mounting is excellent in every respect.

The enthusiasm of the audience exceeded all bounds. Both of the principal actors on their entrances were received with a storm of cheers, which continued all through the performance. At the conclusion the recalls were continued until Mr. Irving addressed a few words of thanks to the audience, and with a graceful allusion again presented Mr. Booth. The occasion was in every respect noteworthy and exceedingly agreeable, and will not readily be forgotten by those lovers of the dramatic art who were present.

THE OPERA SEASON.

At Covent Garden the opera season has now been in operation for some time, with at present no very remarkable results. Madame Albani and Madame Sembrick have made re entrees and met with renewals of their former successes. Signor Mierzswinsky has made a tolerably successful debut, and one or two other gentlemen answering to similarly terrific names have appeared and disappeared. The Mapleson season opens on Saturday next, but cannot be said to be very promising. Il Barbiere di Siviglia will be the initial opera, supported by Mlle. Valerga and Mlle. de Belocca, Signori Ravelli, del Puente, Monti, Rinaldini, Grazzi, and for his debut Signor Corsini as Il Dottare Barsolo. With the exception of a possible appearance of Madame Christine Nilsson, there is really nothing whatever in Mr. Mapleson's prospectus.

BERNHARDT AND JEANNE GRANIER.

The French plays at the Gaiety will be resumed on June 6, and will cover six weeks. The first three of these will be allotted to the performances of the irrepressible Mlle. Bernhardt, and the remaining period will introduce us to the company of the Rennaissance from Paris, headed by the well-known Mlle. Jeanne Granier, and including the band and chorus of the French Theatre. So that we may be happy yet W. C. T.

PROFESSIONAL DOINGS.

—The Vokes go to Chicago from New York.

—Robert Spiller has returned from Chicago.

—John R. Rogers returned Thursday from Cincinnati.

—Ben Cotton closed his season at Streater, Ill., on the 21st.

—Hermann, the magician, closed his season Saturday night.

—George Zebold has won some money at the Louisville races.

—Harvey Hapgood will go ahead of Baker & Farren next season.

—Jake Neunemacher is ready to go on another whaling expedition.

—Jimmy Morrissey is brushing up his French for his European tour.

—Tony Pastor's new Brooklyn Theatre will be located on Fulton street.

—Mrs. Ole Bull, C. A. Chizzola and W. R. Deutch sailed for Europe on Saturday last.

—H. Daly has seceded from the management of the Chestnut Street Theatre, Philadelphia.

—It is said that John S. Clarke is negotiating for a lease of Booth's Theatre next season.

—E. B. Vosburgh has been re-engaged by John A. Stevens for next season as business manager.

—After the Opera is the title of a farcical comedy which A. C. Gunter is grinding out for somebody.

—The season closes at the Park Theatre on Saturday evening. Mascotte didn't bring many piastres to its coffers.

—The attaches of Haverly's Brooklyn Theatre will take a benefit next Saturday evening—the close of the season.

—Miss Clara Hyatt, for the past two seasons with J. M. Hill, is engaged at the Madison Square Theatre for next season.

—The Colored Ideal co. closed a successful season in Peabody, Mass., on the 21st. They expect to appear in comic opera next season.

—Frank Coker, of the City Hall, Talladega, Ala., is the youngest manager in the United States, not having yet reached his 18th year.

—J. Newton Gotthold and W. H. Vernon, an English actor of some repute, have been engaged by Mr. Colville to appear in Michael Strogoff.

—Daniel Harkins, who has been starring in the English provinces, is about to visit Australia, to paralyze Queen Vic's subjects in that corner of the world.

—David Bidwell has been a sufferer from the gout during the past ten days, yet with wonderful vitality he manages to get around and transact his business.

—Robert Fulford will probably manage Annie Pixley's business alone next season. It is understood that John E. McDonough has sold his interest in M'liss.

—Charles Shroeder, the affable business manager of the Neil Burgess Widow Bedott company, left on a brief visit to his home in San Francisco on Friday last.

—Raymond made a hit in San Francisco with that extravagant extravaganza, Fresh, which is a wonder to us. His personal popularity doubtless had much to do with it.

—Theall & Williams, of the Novelty Theatre, Williamsburg, have leased the Opera House at Jersey City for next season. They will make a success of it, as they are both experienced managers.

—It is said that Mr. Jessup has a strange conviction that his play, Sam'l of Posen, is a bad one. The candor of the gentleman is dissipated only by the gravity with which he receives his royalties.

—Jenny Lee will circumnavigate the United States next season under the management of D'Oyly Carte. She was last seen here in the Black Crook during Jarrett and Palmer's direction of Niblo's.

—Leo H. Andrews, manager of the Phelps Opera Company, died last week, at Iowa City, of cerebro spinal meningitis, after two days' illness. Haverly's Mastodons attended the funeral in a body, and played a solemn dirge.

—This week will terminate the supplementary season at Daly's Theatre, and in all probability it will remain closed till the middle of August. It is thought the recent success, Cinderella at School, will inaugurate the new season.

—The *Court Journal* says that Mr. Irving has received an offer of $100,000 for a seven months' tour in America, but has declined because it would derange his present engagements. There is a faint probability that it might derange Irving, too.

—J. W. Collier has purchased a new play of Messrs. Devereux and Verplanck, the dramatists, and has expressed himself greatly pleased with it. Negotiations are in progress between several leading stars and the same authors with reference to other plays.

—The Japanese stage is a peculiar one, and, in some respects, an improvement upon ours. It is of flat form, and revolves. While one scene is being acted, another is being prepared behind it, and it takes but a moment to turn it around, thus avoiding waits. Several American managers are investigating the idea.

—The next regular season at the Union Square Theatre, beginning in November, will probably be opened with an American comedy by an American author. This is the encouragement that should be extended by all managers to our native talent, instead of running over on the other side of the water after Cats and things.

—The Bijou Theatre at Fort Wayne, Ind., is an unlucky institution. On February 4 it was partially destroyed by fire, and having been repaired, was opened again, and did a good business. On the 16th inst. it was again the victim of the fiery element, and totally destroyed. The proprietor, Robert L. Smith, had no insurance upon it, and loses everything.

—It is quite evident, from the summary termination of Castles in Spain at Niblo's last week, that the Kiralfys have surfeited the people with spectacle, and that that character of amusement is doomed for the present. Our people have exacting tastes nowadays, and crave novelty. Spectacle, though glittering and gorgeous, and provender still for certain minds, has satiated the great popular appetite, and we venture that some years will elapse before responsible managers will take hold of it with that faith which characterized its advent some fifteen years since.

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FRIDAY, May 27, 100th PERFORMANCE.

THE GIDDY GUSHER.

"If we offend, it is with our good will."
—MIDSUMMER NIGHT'S DREAM

A great many actors who start out to reform the stage leave themselves entirely out of the question.

The way a manager is jerked against the front of the Morton House by the barnstormer, and compelled to listen to the reading of country notices, is enough to melt the heart of a granite block.

An actor never realizes the scarcity of bread and meat, and the plenitude of mustard, until he attacks an Illinois sandwich.

Dramatic affairs are at such a low ebb in Muskegon that the managers are thinking of taking their janitors into partnership to save their wages.

A man can't see himself as others see him until he makes his debut on the stage.

There is no truth in the report that Sam Colville is a Mascotte.

It is rather cruel to wish that some actors were out of the world, but we would like to see them know more.

Marc & Schlum took a picture of J. J. Spies this week, which was so perfect that his girl prefers it to the original.

Arbuckle, the cornetist, is instrumental in drawing many people to Saratoga.

Young Fred Warde is growing so fast that he's almost above par.

Bycicle exportation is very great at present—many being consigned to the various companies on the road.

We learn that Sam Colville occupies two rooms at the Westminster. Well, the old gen.leman has fattened up considerably, that's a fact.

Many of the incoming barnstormers look as thin as a *Clipper* joke as they lean against the railings about the Square. Some of them say they have tried all of the various remedies to get fat. Tommy Farron thinks as a last resort, they ought to try victuals.

A Western paper says: "Only one thing prevented the theatre from opening last night—want of attendance." There was more of the article, but in view of the sufficiency of the opening sentence, what followed was superfluous.

One reason why Leadville cannot organize a regular stock company, is because all the actresses who go there find husbands between the depot and the hotels, and don't care a cent whether school keeps or not.

It is said that M. B. Curtis never goes out without a book under his arm, so desirous is he to acquire knowledge. Actors who own libraries should thank us for this information.

A Buffalo actor, who was arraigned for purloining a fellow actor's valise, got his washerwoman to testify to his good character. This clever stroke of flat-irony saved him.

Charley Gayler is down on the Bible revision. He says they haven't given the old one a fair chance—particularly among the atrical people.

Col. Haverly is a man of many mines.

The telephone has one advantage—it will communicate diphtheria to lazy box office clerks.

An actress with a pocketbook is about as prudent as a deaf man on a railroad track.

Mike Leavitt says you can tell which way the wind is by getting on a railroad train and throwing a $50 bill into the air.

New York critics have grown so conceited that they sometimes imagine themselves puff-formers.

Sixty times has Mary Anderson received offers of marriage—sixty souls with but a single thought—upon her money bags.

A Chicago paper thinks that when actress es marry they should quit the stage. This is awfully rough upon young men looking for support.

An actor has only one objection to paper money; he has to work for it.

A female cry-er grinder and baby stopped in front of the Union Square Hotel yesterday, where incoming actors congregate, and after playing about an hour, got three pennies and a suspender button.

A New Opera By An Unknown Author.

[SPECIAL CORRESPONDENCE OF THE MIRROR.]
WASHINGTON, May 25, 1881.

Among dramatic works lately entered for copyright in the office of the Librarian of Congress here, is one in the prevailing style of comic opera by an unknown authoress who insists on remaining incognito. The publisher, William F. G. Shanks, No. 80 Nassau street, New York, in reply to the usual inquiry of the Librarian, Mr. Spofford, for the author's name, that it may be indexed, says that the writer prefers to remain unknown for the present, and that only a limited number of copies has been printed "for private circulation only." The two copies sent to the Congressional Library, as the law requires, are beautifully printed in large type on wide margin paper, part of the music being bound up with them. Only a part of the music is copyrighted, from which it is inferred that some of it is either still to be written or is to be copyrighted in the name of the composer. It is full of clever verses of varied metre, which a musician of the light and melodious fancies of Neuendorf, or Cellier, or Dudley Buck could make highly effective. In connection with the play the the publisher has also copyrighted a scene and stage effect, the first of which is very lovely and picturesqe, and full of life—the scene itself, I mean, is full of mechanical life—and the latter, the stage effect, is decidedly novel and charming, and moreover, inexpensive. There is really ingenuity enough in the mechanical devices to justify a patent broad enough to protect it against infringement. The publisher writes that he has a working model at his office. One peculiarity is that a scene once painted can be put on any stage, wide or narrow, without alteration in any way.

The title as printed is "A Prince Astray, or the Highland Lights, a comic operatic pot-pourri, in one scene and two acts." The writer seems to have thought less of the title after it was printed, and the publisher asks if it can also be copyrighted under the name of "Prince Orloff, or the Dangers of an Alias." There are only six male and four female parts, one of which is the boy Prince; but the chorus is unlimited for girls in bathing and other *dishabille* dresses for the first act, and light, varions-colored short summer dresses and hats for the second act. The action occupies only an afternoon and evening, and the plot is light and simple, turning on the confusion of four persons indulging in the same *alias*. The scene is an actual one, familiar to thousands of New Yorkers. It is on the beach at the Highlands, N. J., near Long Branch, with the Shrewsbury River filled with moving craft, and the hotels on its bank shown in "borders" in the upper grooves, and in the extreme rear, the great towering lighthouse at that point. The two towers of the lighthouse stand high up in the scene, with a moving panorama of sky and clouds behind them. In each tower is a revolving calcium light of the largest size, and these play an important part, not only in beautifying the scene, but in developing the plot. Simple as the plot is, it cannot be made intelligible without the use of this machinery of the stage. The first act is in the day time, though evening comes on towards its close; the hotels and the vessels in the river are lighted up, and finally the tower lights. Those revolving lights are used, with both comical and beautiful effect, all through the second act their movement being directed by the time of music specially written for them.

Here are some of the features of the plot, music, dialogue, etc.: The Russian Prince Orloff, a young lad of fifteen, is traveling in America incognito, accompanied by his tutor, Puffoff, who is also a priest of the Greek Church. The two are domiciled at the Highlands, a fashionable watering place, at the time of the arrival of Vidocq Ketchem, an English detective, who is in search of Maudle Postlewaithe, a forger who has fled to America and is passing himself off as the Prince Orloff, "of Russia or Prussia or Borussia, or some other orussia." The detective on landing from the train at the Highlands encounters Captain Marlinspike and the Life Saving crew of Station No. 3, who are "on a strike," or in mutiny against orders from Washington that they shall carry "checks" to show that they do their full duty in patroling the beach. You may remember that the crew of that station did really rebel last Winter. They suspect Vidocq to be a spy sent to report them, but he tells them his real duty and asks them to assist him. He sings the following "patter" song, which is a fair sample of many other concerted pieces which admit of great expression and action, as the crew repeat his language and imitate his actions in singing the chorus:

SONG AND CHORUS.—VIDOCQ AND CREW.

VID. I am an officer of Her Majesty's domains!
Engaged on duty I only dare do!
CREW. You're welcome, sir, right welcome!
VID. I need your aid Her power to maintain,
By capturing a noted desperado!
CREW. You'll have it, Sir, you'll have it!
VID. I am an officer you see!
This badge is my authority!
My duty 'tis to be
Ever vigilant to see
Crimes of high and low degree!
Theft, arson, felony,
Murder and forgery,
Crim con and bigamy,
I detect as officer
Of Her Majesty's domain!
(CHORUS REPEATS.

VID. To-day I look mysterious!
(Imitates.)
To-morrow grow hilarious!
(Imitates Drunkeness.)
The next day get delirious!
(Imitates frenzy.)
And, finally, obstreperous!
(Imitates fighting.)
But always in the cause
Of justice and the laws,
I am an officer
Of Her Majesty's domains!
VID. I never make mistakes when I get to theorizing!
I never take a bribe, but I'm very enterprising!
I intuitively know poor rascals and their ways;
But I seldom catch a rich rogue, because it never pays!
Yet an officer I remain,
Known in every broad domain!
CREW. He never makes mistakes when he gets to theorizing!
He never takes a bribe, but is very enterprising!
He intuitively knows poor rascals and their ways,
But he seldom catches rich rogues, because it never pays!
Yet an officer he remains,
Well known in these domains.

Two naval officers, Harry Curtis and Lieut. Mowbray, have been sent to the Highlands to investigate the grievances of the Life Saving Crew, and on the afternoon of the appearance of the detectives, they, with a large number of friends dressed as yachtsmen, go to a moonlight picnic on the beach, to which they have been invited by Christine Jones, who is the secretly affianced sweetheart of Curtis. The latter is personally unknown to Christine's parents, though they know of her love and have forbidden her to receive him. So they have to "meet on the sly," and this is to be such a meeting. Curtis is to go as plain Smith, while his friend and fellow-officer goes, for a lark, as the Prince Orloff. Before they arrive, however, Christine, while showing Curtis' photograph to her bosom friend, Minnie, is surprised in the act of kissing the picture by her mother, an ignorant old match-making woman, and her father, Senator Jones of New Jersey, a pompous old politician, who has several capital hits at political folly as it flies, and in whose mouth can be put all the "gags" on current politics. The mother does not know whose picture it is, but in her ignorance, on discovering on the back the words, "Imperial, Sarony," concludes it is some royal personage. This suggests to Christine's friend, Minnie, to help her out of the dilemma, to claim the photograph as *her* property and the photograph of *her* friend, the Prince Orloff, "who is coming to the picnic, and who is to be introduced to Christine." The natural consequence is that when Curtis comes on the old lady recognizes him as Prince Orloff, and the Senator welcomes him to "the hospitable *but* sandy shores of New Jersey," with this song:

SONG—SENATOR JONES.

My friends and countrymen, pray hear!
I have the distinguished honor to appear,
And here present to you one who is known
In his great land as I am in my own!
Like me a great debater and expounder!
Like me of treason foul a bold confounder!
Of family ancient he!
Of grand descent like me!
When Noah in his old and rotten ark
With his elaborate family did embark,
His ancestors like mine had a bark
Of their own! Of their own!
Hail, therefore, hail! and all your hats take off
In honor of our guest, the Prince Orloff!
(Indicating HARRY. CHORUS repeats.)

Lieut. Mowbray believing that Curtis and the two girls, neither of whom had he ever seen, had plotted this trick, takes his revenge by claiming to be Harry Curtis and the lover of Christine, of whom he takes bodily possession in passionate embraces and kisses, to the disgust of the father, mother, and the real lover. However, the Lieutenant relents, having taken an interest in Minnie, and suggests to Christine, in a comical aside song as a quartette, to dismiss him with scorn and fall in love with Harry as the Prince. This scene gives opportunity for a beautiful mock pathetic concerted piece for all the company. The result is that at the end of the first act, when the ladies retire to dress for the evening picnic, Harry (as the Prince) and Christine are making love with the full consent of the Senator and Mrs. Jones; and Mowbray and Minnie are fast falling in love with each other. The finale is very spirited, having a short but beautiful duet for Harry and Mowbray, repeated as a chorus immediately after; and the act drop falls on a stage full of people in the full flood of the two-colored lights from the lighthouse.

The second act—no change of scene, except that it is now night time, opens with a serenade by Harry Curtis. All the characters are grouped on the stage, the girls in Summer dresses of various hues, hats of various styles and each armed with a parasol of bright colors—the whole evidently designed to produce as much variety and color as possible. The real Prince has discovered the truth about Curtis and lends him a helping hand to keep up the masquerade, suggesting among other things that as his tutor is a clergyman, he shall marry Harry to Christine. This opportunity they clutch at eagerly, but the tutor refuses to perform the ceremony unless they first obtain Christine's father's consent.

HAR. What! get his consent! Is this a free country?—where a fellow can't do as he pleases with another man's daughter?

CHR. Even when she's willing—and anxious?

But the tutor is inexorable, and the little Prince set's to work to obtain the Senator's consent. In the end, to anticipate, the Senator is gradually brought to forcing his daughter on her lover, and to bribing the old tutor to run them off into a tent erected on the stage, and marry them. This tent is transparent when the calcium lights in the tower are turned on, and it is thus made to play an important part in the plot. Meantime after a very funny "concerted piece," in which the chorus of yachtsmen and the girls, grouped in pairs about the stage, sing and act very demurely while the lights are turned on, and very affectionately when off, a storm arises. It gives opportunity for more effective grouping and coloring under the glare of the lights. The parasols are effectively used here, and in a subsequent scene still more skilfully. Shortly after the storm arises a yacht is descried driven ashore; its minute gun of distress is heard, and opportunity is given for the most serious and earnest scene of the piece. The Life-Saving Crew being on a strike, refuse to give succor, and Curtis calls for volunteers to aid the wrecked people. The ruling passion is too strong in the crew, however, and discovcovering "thar's gals aboard," they launch the life-boat, fire the mortar, throwing the "life-line," and aid in the rescue. Among the rescued is Maudle Postlewaithe, *alias* Prince Orloff, the forger, of whom Vidocq is in search. Maudle is a burlesque on the æsthetic craze broad enough to be understood here, and there is not too much of it, the part being necessarily a mere sketch. On being rescued, Maudle announces himself to the Senator, whom he has mistaken for a landlord, as Prince Orloff, much to the Senator's surprise, for at that very moment the ceremony of marriage in the tent is being concluded. He drags Curtis from the tent as an impostor to confront him with Maudle as the real Prince; but, to his great satisfaction, Vidocq claps a handcuff on Maudle, and announces that he is the bogus lord he is in search of. Curtis denounces Maudle as an imposter, and boldly maintains that he is the only true Prince Orloff. The captain of the crew has got confused in his zeal to serve the detective, and on hearing this declaration, claps the other cuff of the irons on Curtis, and chains him to Maudle. Mowbray, seeing the plight of his friend, comes to his rescue (in a song, of course), and announces that he is the true Prince, whereupon the old Captain handcuffs him to Curtis. Then the little Prince, to set everything right, generously comes forward and proclaims that he is the Prince. And Marlinspike cuffs him also! Then the tutor, indignant at seeing his Prince in irons, comes forward to threaten the vengeance of all the Russias. Marlinspike has got ready to handcuff him, too, as another Prince, and turns away in disgust at finding he only endorses the little Prince as genuine. The four Princes, thus handcuffed, have a serio-comic quartette, with a double shuffle accompaniment, which the chorus repeats and imitates, as follows:

QUARTETTE—"The Moral of it."

HARRY MAUDLE, MOWBRAY PRINCE.

To virtuous minds like ours this sad
And grievous isolation,
This condemned state
And bitter fate,
Hath still this consolation;
We point the moral, and adorn the tale.
(They dance a double shuffle.)
(Quick) We point the moral, and adorn the tale.
CHO. They point the moral, and adorn the tale.
(They dance a double shuffle.)
They point the moral, and adorn this tale.

There have been found in every age
'Mong moral men like samples
Of our brave hearts
To play the parts
Of horrible examples,—
And point a moral, and adorn a tale!
(Repeat as above.)

In us behold this moral told—
But all too lately learned alas!
The solemn truth that danger lies
In trifling with an alias—
To point a moral, and adorn a tale!
(Repeat as above.)

The unravelling of the confusion about the Princess results in releasing all but Maudle and in identifying Curtis once more as himself. The Senator is disgusted at being reminded that he has not only consented to, but bribed a clergyman to perform, the ceremony, and agrees to consent fully on condition that the joke on him "isn't given away" among his constituents. Mowbray and Minnie are mated, of course, and there is a general paring match among the chorus.

The finale is a medley of the principal airs. The close, or tag, is very neatly arranged, being the same music as the opening chorus. This opening chorus is an accompaniment to the noise of an approaching train—a sort of railroad galop such as was popular many years ago in orchestras—and is sung by a chorus of boatmen, bathmen, pedlars, etc., welcoming the incoming passengers. One verse of it reads as follows:

Fruits of varied sweetness; eggs, fresh or otherwise;
Sausage with the bark on: patent leather pies;
Contraband cosmetics, labelled "Mountain Dew,"
And for the fair young ladies a favorite gum to chew!
Chu! chu! chu! chu! chu! chu!

The concluding verse, or "tag," of the piece is to the same air, and is a close travesty on the foregoing, the actors being directed, as they sing the last words, "you, you," to point at the audience until the curtain is down. The words are as follows:

Songs of varied sweetness! Notes new or otherwise!
Incidents are novel: scenes to charm your eyes!
Copyrighted opera, original and new;
Know that 'tis successful if it pleases you!
You! you, etc.

Something of the style of the spoken part may be gathered from a few citations.

The chorus at opening of act have been plying Vidocq with offers of boats, a bath, etc., which he refuses (in song), and then says:

VID No! no! I want none of these things. I want something you probably haven't got. (All gather round.) Don't deal in, very likely. I want—information. (They indicate disgust.)

PEDDLER-WOMAN. Yes, and you want it as bad as you do a bath. (All up C., laughing.)

VID Impertinent people! This must be a very popular American watering place.

The little Prince complains that his tutor never lets him out of his sight.

CHRISTINE He is a little strict with you.

PRIN. He isn't half as bad at home. But he says he is afraid I'll come to know common people. As if there were any common people in America! I think you American girls are much nicer than our girls at home.

ALL. (Pleased and flattered.) Oh! Oh!

PRIN Yes, because a fellow can do pretty much as he pleases with you!

ALL. (Indignantly.) Oh! Oh!

PRIN. Without any confounded ceremony, I mean.

ALL (Pleased again.) Oh! Oh!

The tutor reproves the Prince for two great familiarity with the girls, and begs him not to "forget his dignity."

PRIN. Oh, confound my dignity! Why can't I have a little liberty like these free and easy people?

COUNT. Why envy them the only thing they have got! No rank, no nobles, no police, no army, no Siberia, no nothing, in fact, Nihil - (PRINCE stops him.)

Christine under advice of Mowbray, who is passing himself off as Custis, her lover, rejects the pretended lover thus:

CHR. I thought I loved you once, but I have been taught by my too indulgent father that in all love affairs and matrimony and other matters o' money, a daughter should obey her parents, so that her days may be long in the brown stone which a rich husband provides for her.

SEN. These are sentiments worthy a Senator's child! You can't fail to win with such a platform and resolutions! Come to my arms. (Embraces her.)

MRS. J. (Aside to her.) The Prince is a beauty beside him! Dismiss him!

CHR. Mother, I will, if it breaks my heart!

MRS. S. Fiddlesticks! It won't break even a corset string!

As an illustration of the broader burlesque passages which, however, require good acting, the following will serve. Mowbray and Minnie are brought during the storm to find shelter under the same parasol, when this dialogue occurs:

MOW. It can only be a Summer shower. I hope you are not frightened? However, if you are, I am sure I can support your trembling arm. (Arm around her.)

MIN. Oh, thank you. I am very comfortable now.

MOW. You are not cold?

MIN. No; not too cold.

MOW. Just cold enough—to need a little closer wrapping? Not too close?

MIN. Thank you! Just close enough.

MOW. I think thunder storms have their pleasant uses after all. Don't you?

MIN. Yes; they make many green things appear fresh.

MOW Oh! Thank you! (Relaxes arm.)

MIN. (Catching his arm.) Not too fresh.

MOW. Just fresh enough? (She nods archly.) (Aside) Just flesh enough!

MIN. (Aside.) Just press enough! (Pause.) You don't seem to be very communicative this evening.

MOW. No; not this—(She clasps hands over his mouth.) I'm not much of a talker. But I did have something sweet to say to you. (Pause.)

MIN Well, why don't you say it?

MOW. I'm afraid you'll think I'm bold—or spoony—or—or dreaming.

And then follows a duet in which they each confess their love, and the chorus of men and girls, paired off, do the same in close imitation of them.

Altogether it seems to me that this new American comic opera, by an unknown author, has been written to "go."

FELIX.

—Nat Childs, agent for Madame Janauschek, while traveling with the company through Texas, the past season, relates an incident which illustrates the little peculiarities characteristic of that State. While seated in the box office of a theatre in one of the Texan towns one evening, a big burly native came up, just before the performance commenced, somewhat under the influence of liquor, and producing a large revolver, pushed it into the box-office, and coolly remarked that he "wanted a ticket to see the show." Nat, seeing the danger he was in, and the liability of being shot should he refuse, handed out a ticket, and the Texan passed in. Nat supposed that this would be the last he would see or hear from him again, but after the performance was over and the company were at the hotel, Nat was told that a man was swearing around and wanted to find that "little cuss that gave him a ticket to see the show." A feeling not altogether pleasant came over Nat, when suddenly the Texan strolled into the hotel, and walking up to Nat said: "Here's a dollar for my ticket. I wanted to see the show, and if it was worth it, I was willing to pay a dollar, but if it wasn't I'd be hanged if I would." The Texan then stalked out, while Nat consoled himself on the happy termination of the affair.

An evening may be very agreeably spent at the Metropolitan Concert Hall, which at last stands some chances of being appreciated. Rudolph Bial is certain to make a success of anything he undertakes, and under his administration the music performed is suited to the popular demand. His selections are fresh and interesting, and although he has been wielding the baton at this establishment but for a fortnight, already people are learning where to go to satisfy their desires for entertainment on a warm night. The attendance is fashionable and select, and the unpleasant features of some other resorts of a similar character are noticeably absent. The refreshments are served in good style, the restaurant is conducted in an excellent manner, and these attractions, allied with the well arranged musical programmes, should draw well through the Summer. New York Romeos and Juliets can find special accommodation for their comfort and convenience in the semi-dark corners of the promenade on the roof. We noticed several such last Saturday evening romantically luxuriating, all oblivious of the mist and dampness of a rainy night.

Gilbert and Sullivan will have to look to their laurels in this country. Native authors of comic opera are springing up like mushrooms in different sections of the United States, and judging from the success of one or two so far, it may not be long before we can dispense with all foreign productions of this character. Our St. Louis correspondent gives quite an elaborate account of the initial presentation in that city of a new comic opera, "L'Afrique," by Wayman McCreery, of that city, and its enthusiastic endorsement by the people, who rank it as an exceptionally fine production, and equal, if not superior, to any of the comic operas of the present day. The most practical exemplification of its intrinsic merit is found in the fact that it steadily grew in public favor by its lyrical value, and the faultless manner of its production—the choruses, orchestration, stage settings, costumes, etc., receiving detailed attention. The author was highly complimented and called before the curtain several times. Another comic opera has just been copyrighted by a lady, who prefers to remain incognita, a lengthy synopsis of which will be found in another column. It is said to possess effects entirely novel to the stage, while the music is captivating, and the plot sensational and entertaining. A San Francisco lady has just completed a comic opera, which we are informed is strikingly novel, original and spirited, and has the attention of a California manager. A Cleveland lady has finished a similar production, which is classed as very creditable. Thus it will be seen that native talent is industriously engaged in the same channel that Gilbert and Sullivan have monopolized. If managers will give equal encouragement to their efforts that they bestow upon the English gentlemen, we opine that in less than a year's time American productions will be in the ascendent, and in as great demand on the Continent as foreign works of this class are here at the present time. In fact, we hope to see the day when America will supply stage pabulum for the world.

AMONG THE MUSICIANS.

H. B. Mahn has secured the right to produce all of Von Suppe's operas in this country.

Theodore Thomas is organizing a Music Festival for May, 1882, on the Damrosch principle.

The Strakosch-Hess Opera company—or what is left of them—opened a new opera house in New Britain, Conn., last Monday evening.

Alonzo Hatch, the tenor, has arrived from California, where he has been playing some eight months with the Emilie Melville Opera Company.

M. Audran, the composer of Olivette, etc., will personally superintend a new comic opera which will be produced at the Bijou next September.

Mlle. Lablache, the contralto, will appear in a farewell concert at Chickering Hall previous to her departure for Europe to join Her Majesty's Opera company.

The Metropolitan Concert Hall Summer concerts, inaugurated a couple of weeks since by Rudolph Bial, have been quite successful, and large audiences attend.

The Mascotte has been so successful at the Bijou that it will probably be continued for some time. It is performed with unusual spirit, and well put upon the stage.

Mme. Etelka Gerster will sail for Europe on the 4th of June. Before going, however, a complimentary farewell concert will be tendered her at the Academy of Music. Theodore Thomas and his orchestra will be included in the programme.

Richard Albert Saalfield, the well-known musical director, was married yesterday afternoon, at the Memorial Presbyterian Church, to Miss Estelle Ombra Brown. The reception will take place at Park Avenue Hotel on the afternoon of Tuesday, June 7, to which THE MIRROR acknowledges receipt of an invitation to be present.

The Grand Lodge F. and A. M. of New York will hold their centennial celebration at Chickering Hall on Wednesday evening, June 8. A musical programme will be given by Mrs. Antonia Herne, Mrs. S. B. Mills and others, and a grand orchestra, under Dr. Damrosch. Crescent City Lodge will also hold their anniversary at the same hall June 8, on which occasion a number of musical celebrities will appear.

STAGE FASHIONS.

Miss Emma Howson in The Mascotte is the happy possessor of a trim, neat little figure, which sets off admirably her pretty costumes. A charming costume in the first act is a short dress of cuir colored cachemere, with the jauntiest possible overdress of baby blue cachemere; a peasant waist of white has a black bodice laced across, and a rough-and-ready hat complete the costume.

Her next costume as the Countess is a heliotrope brocade, very long train, adorned with gold lace, and worn over a green petticoat; crimson roses are placed at the corsage and shoulder. The *toute ensemble* of this dress is very striking, and becomes Miss Howson, who appears equally well in a peasant's dress or a court costume. The conventional wedding dress worn by her becomes very charming as a short dress of plaited white satin, with an overdress of white Spanish lace. The veil is worn becommingly, and orange blossoms lose their stiffness on her fair brow.

Miss Lillie West as Fiametta also dresses her part well. Her court dresses of green satin, with its exaggerated Sarah Bernhardt collar, is decidedly more becoming than her hunting costume of crimson in the first act. Her wedding dress suits her style and character, the veil over her face adding much to the picturesque attitude at the window in Prince Lorenzo's palace. Her last costume as a gypsy, or Zingara, is very becoming. The style is suited to Miss West's looks, and she acts the character quite creditably.

A word might be said about Rocco and Lorenzo XIV. The admirable get up of rags in the last act is most excellent.

Engagements for Next Season.

Following is a continuation of the list of engagements known to have been made for next season:

Marie Williams and Kate Morris by Augustin Daly.

Edgar L. Davenport by J. T. Raymond.

B. F. Ringgold by Chestnut Street Theatre, Philadelphia.

Adele Waters by Joseph Murphy.

Laura Dainty, reader, by J. M. Hill.

Lillian De Garmo, reader, by Steele Mackaye.

Edward Nickerson by Boston Ideal Opera company.

Fred A. Dubois by Kiralfy Bros. as business agent.

Owen Hammond, as stage manager, by J. F. Rock, of Music Hall, Lynn, Mass.

Clara Hyatt by Madison Square Theatre.

E. B. Vosburg, business manager, by John A. Stevens.

Harry Graham, business manager, by Oliver Doud Byron.

A. S. Pennoyer advance, by the Vokes.

Charles Atwood by Collier's Banker's Daughter.

Mrs. J. J. Prior and Mme. Majeroni by Hoey and Hardie.

Alice Brooks by Mary Anderson.

Mr. and Mrs. Weaver and J. H. Ring by C. A. Chizzola to support Rossi.

J. B. Studley by Fanny Davenport.

John Ince and Mr. and Mrs. G. S. Robinson by Samuel Colville, for Michael Strogoff.

Jennie Satterlee by Hyde and Behman.

Harry Kennedy, business manager, by Bartley Campbell's Galley Slave company.

Joseph Whiting by A. M. Palmer.

W. F. Owen and Frank Roberts by C. C. Whitney.

Frank Kilday by C. A. Chizzola, to support Rossi, juvenile business.

"Au Revoir" to Dolaro.

Madame Selina Dolaro will sail for England next Saturday by the Allan Line of steamships from Montreal. She leaves New York for Canada to-day. Madame drove up to THE MIRROR office yesterday to say good-bye. She was dressed in a brown Jersey, a *damasse* skirt, walking length, a jaunty coaching hat, and her hands were gloved in wrinkled Bernhardt *gants*.

"Will you stay away long, Madame?"

"Only until September. I am coming back in the Fall and shall take up my residence permanently in America. I have signed a contract to play the leading role in the new opera which Audran is coming over to direct himself. That is what takes me to Europe now. I am going direct to Paris to see Audran, and confer with him about the production. He can then hear me sing and if necessary make any alterations in the score that may be considered mutually desirable. When I come back I shall commence September 3, in the Mascot which will open the season. This will not give me an opportunity to do anything in the 'creating' line, but I think I shall be able to do more with the role than has yet been done. Audran's new piece, you know, will be produced here a year in advance of its presentation abroad, which will be an excellent thing for me. I must make my visit short, for I'm very busy packing up and getting ready to depart to-morrow. Farewell!"

"*Bon voyage*." And Madame tripped out of the office and into her *coupe* in front of the door to drive over to the stage door of Wallack's for a chat with the manager.

My Partner and the Deacon.

Louis Aldrich is a noted draw pokerist. Recently he played a friendly game with the benign Deacon Maginley, and as usual cleared out the good man of all his loose ducats. A new piece of bric-a-brac found its way to the handsome parlors of Aldrich's handsome Boston home.

The Deacon determined to reform. He left "My Partner" to fill his dates and came on to New York consoled with the thought that Aldrich would never rake in another of his "jack pots." The good man's feelings can better be imagined than described when in the Square one day last week the first person he ran across was Mr. Aldrich.

"For the love of Moses!" ejaculated the Deacon, "Are you here?"

"Of course I am. What do you say to a quiet game of draw?"

"Say look'ee here, Louis. I haven't much wealth left, but hang me, I'll give you $15 to go right away from me and stay away!"

Aldrich smiled.

The next day a new piano was boxed up for shipment marked "Louis Aldrich, Boston, Mass."

The Deacon is now studying the revised edition of the New Testament.

PERSONAL.

HAVERLY.—J. H. Haverly leaves Chicago to-day for New York.

MAYO.—Mr. and Mrs. Frank Mayo will leave for their country seat at Canton, Pa., in a few days.

MESTAYER.—W. A. Mestayer, of the Tourists, left for Boston yesterday afternoon. He is looking for a place to nestle in during the Summer.

BRISAC.—N. F. Brisac, the efficient stage manager of Sara Bernhardt during her American career, has arrived in the city from the West.

RAGE.—J. H. Haverly has concluded arrangements with J. M. Hill to produce All the Rage at Niblo's Garden, commencing next Monday evening.

SALSBURY.—Nat Salsbury writes that his season closed last Saturday night in Fon du Lac, Wis. Messrs. Webster, Maeder, Stedman, and Misses McHenry and Samuels come East. Nat goes out to Montana for the Summer.

HUGHES.—Jennie Hughes has made a legitimate success as Eliza with the new company at the Standard in "Billee Taylor." We are glad to see this jolly actress gradually emerging from the variety stage, for which she is too talented.

WARD.—Genevieve Ward will sail for England next Wednesday. A deputation from the "Sorosis" will accompany the actress and her friends, Jennie June and "Aunt Fanny" Barrows, down the harbor to give them a jolly God-speed.

THOMPSON.—Charlotte Thompson was taken down recently with malarial fever at Kansas City, and compelled to cancel her engagements. Our St. Joseph correspondent informs us she has nearly recovered, and will be able to keep her future dates.

MORRISON.—Frank Gardner gave all his company—except Lewis Morrison—handsome umbrellas the other day. He presented Morrison with a trunk, because, as he says, he was ashamed of the Saratoga that one of his leading men carried around the country.

EDESON.—George Edeson, for the first time in fourteen years, is on the "pave." He has been an efficient aid to Manager Sinn of Brooklyn during that period, and is known to everybody in the profession. The mere announcement that he is at liberty should overwhelm this capital comedian and stage manager with offers.

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—AND—

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Park Theatre, Boston, March 14, one week; Haverly's Brooklyn Theatre, 21st, one week; Haverly's Fourteenth Street Theatre, New York, 28th, two weeks.

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THE GIDDY GUSHER.

"If we offend, it is with our good will."
—MIDSUMMER NIGHT'S DREAM

A great many actors who start out to reform the stage leave themselves entirely out of the question.

The way a manager is jerked against the front of the Morton House by the barnstormer, and compelled to listen to the reading of country notices, is enough to melt the heart of a granite block.

An actor never realizes the scarcity of bread and meat, and the plenitude of mustard, until he attacks an Illinois sandwich.

Dramatic affairs are at such a low ebb in Muskegon that the managers are thinking of taking their janitors into partnership to save their wages.

A man can't see himself as others see him until he makes his debut on the stage.

There is no truth in the report that Sam Colville is a Mascotte.

It is rather cruel to wish that some actors were out of the world, but we would like to see them know more.

Marc & Schlum took a picture of J. J. Spies this week, which was so perfect that his girl prefers it to the original.

Arbuckle, the cornetist, is instrumental in drawing many people to Saratoga.

Young Fred Warde is growing so fast that he's almost above par.

Bycicle exportation is very great at present—many being consigned to the various companies on the road.

We learn that Sam Colville occupies two rooms at the Westminster. Well, the old gentleman has fattened up considerably, that's a fact.

Many of the incoming barnstormers look as thin as a *Clipper* joke as they lean against the railings about the Square. Some of them say they have tried all of the various remedies to get fat. Tommy Farron thinks as a last resort, they ought to try victuals.

A Western paper says: "Only one thing prevented the theatre from opening last night—want of attendance." There was more of the article, but in view of the sufficiency of the opening sentence, what followed was superfluous.

One reason why Leadville cannot organize a regular stock company, is because all the actresses who go there find husbands between the depot and the hotels, and don't care a cent whether school keeps or not.

It is said that M. B. Curtis never goes out without a book under his arm, so desirous is he to acquire knowledge. Actors who own libraries should thank us for this information.

A Buffalo actor, who was arraigned for purloining a fellow actor's valise, got his washerwoman to testify to his good character. This clever stroke of flat irony saved him.

Charley Gayler is down on the Bible revision. He says they haven't given the old text a fair chance—particularly among the lyrical people.

Col. Haverly is a man of many mines.

The telephone has one advantage—it will communicate diphtheria to lazy box office clerks.

An actress with a pocketbook is about as prudent as a deaf man on a railroad track.

Mike Leavitt says you can tell which way the wind is by getting on a railroad train and throwing a $50 bill into the air.

New York critics have grown so conceited that they sometimes imagine themselves puff-formers.

Sixty times has Mary Anderson received offers of marriage—sixty souls with but a single thought—upon her money bags.

A Chicago paper thinks that when actresses marry they should quit the stage. This is awfully rough upon young men looking for support.

An actor has only one objection to paper money: he has to work for it.

A female organ grinder and baby stopped in front of the Union Square Hotel yesterday, where incoming actors congregate, and after playing about an hour, got three pennies and a suspender button.

A New Opera By An Unknown Author.

[SPECIAL CORRESPONDENCE OF THE MIRROR.]

WASHINGTON, May 25, 1881.

Among dramatic works lately entered for copyright in the office of the Librarian of Congress here, is one in the prevailing style of comic opera by an unknown authoress who insists on remaining incognito. The publisher, William F. G. Shanks, No. 80 Nassau street, New York, in reply to the usual inquiry of the Librarian, Mr. Spofford, for the author's name, that it may be indexed, says that the writer prefers to remain unknown for the present, and that only a limited number of copies has been printed "for private circulation only." The two copies sent to the Congressional Library, as the law requires, are beautifully printed in large type on wide margin paper, part of the music being bound up with them. Only a part of the music is copyrighted, from which it is inferred that some of it is either still to be written or is to be copyrighted in the name of the composer. It is full of clever verses of varied metre, which a musician of the light and melodious fancies of Neuendorf, or Cellier, or Dudley Buck could make highly effective. In connection with the play the the publisher has also copyrighted a scene and stage effect, the first of which is very lovely and picturesque, and full of life—the scene itself, I mean, is full of mechanical life—and the latter, the stage effect, is decidedly novel and charming, and moreover, inexpensive. There is really ingenuity enough in the mechanical devices to justify a patent broad enough to protect it against infringement. The publisher writes that he has a working model at his office. One peculiarity is that a scene once painted can be put on any stage, wide or narrow, without alteration in any way.

The title as printed is "A Prince Astray, or the Highland Lights, a comic operatic pot-pourri, in one scene and two acts." The writer seems to have thought less of the title after it was printed, and the publisher asks if it can also be copyrighted under the name of "Prince Orloff, or the Dangers of an Alias." There are only six male and four female parts, one of which is the boy Prince; but the chorus is unlimited for girls in bathing and other *dishabille* dresses for the first act, and light, various-colored short summer dresses and hats for the second act. The action occupies only an afternoon and evening, and the plot is light and simple, turning on the confusion of four persons indulging in the same *alias*. The scene is an actual one, familiar to thousands of New Yorkers. It is on the beach at the Highlands, N. J., near Long Branch, with the Shrewsbury River filled with moving craft, and the hotels on its bank shown in "borders" in the upper grooves, and in the extreme rear, the great towering lighthouse at that point. The two towers of the lighthouse stand high up in the scene, with a moving panorama of sky and clouds behind them. In each tower is a revolving calcium light of the largest size, and these play an important part, not only in beautifying the scene, but in developing the plot. Simple as the plot is, it cannot be made intelligible without the use of this machinery of the stage. The first act is in the day time, though evening comes on towards its close; the hotels and the vessels in the river are lighted up, and finally the tower lights. Those revolving lights are used, with both comical and beautiful effect, all through the second act their movement being directed by the time of music specially written for them.

Here are some of the features of the plot, music, dialogue, etc.: The Russian Prince Orloff, a young lad of fifteen, is traveling in America incognito, accompanied by his tutor, Puffoff, who is also a priest of the Greek Church. The two are domiciled at the Highlands, a fashionable watering place, at the time of the arrival of Vidocq Ketchem, an English detective, who is in search of Maudle Postlewaithe, a forger who has fled to America and is passing himself off as the Prince Orloff, "of Russia or Prussia or Borussia, or some other orussia." The detective on landing from the train at the Highlands encounters Captain Marlinspike and the Life Saving crew of Station No. 3, who are "on a strike," or in mutiny against orders from Washington that they shall carry "checks" to show that they do their full duty in patroling the beach. You may remember that the crew of that station did really rebel last Winter. They suspect Vidocq to be a spy sent to report them, but he tells them his real duty and asks them to assist him. He sings the following "patter" song, which is a fair sample of many other concerted pieces which admit of great expression and action, as the crew repeat his language and imitate his actions in singing the chorus:

SONG AND CHORUS.—VIDOCQ AND CREW.

VID. I am an officer of Her Majesty's domains!
Engaged on duty I only dare do!
CREW. You're welcome, sir, right welcome!
VID. I need your aid Her power to maintain,
By capturing a noted desperado!
CREW. You'll have it, Sir, you'll have it!
VID. I am an officer you see!
This badge is my authority!
My duty 'tis to be
Ever vigilant to see
Crimes of high and low degree!
Theft, arson, felony,
Murder and forgery,
Crim con and bigamy,
I detect as officer
Of Her Majesty's domain!
[CHORUS REPEATS.

VID. To-day I look mysterious!
(Imitates.)
To-morrow grow hilarious!
(Imitates Drunkeness.)
The next day get delirious!
(Imitates frenzy.)
And, finally, obstreperous!
(Imitates fighting.)
But always in the cause
Of justice and the laws,
I am an officer
Of Her Majesty's domains!
VID. I never make mistakes when I get to theorizing!
I never take a bribe, but I'm very enterprising!
I intuitively know poor rascals and their ways:
But I seldom catch a rich rogue, because it never pays!
Yet an officer I remain,
Known in every broad domain!

CREW. He never makes mistakes when he gets to theorizing!
He never takes a bribe, but is very enterprising!
He intuitively knows poor rascals and their ways,
But he seldom catches rich rogues, because it never pays!
Yet an officer he remains,
Well known in these domains.

Two naval officers, Harry Curtis and Lieut. Mowbray, have been sent to the Highlands to investigate the grievances of the Life-Saving Crew, and on the afternoon of the appearance of the detectives, they, with a large number of friends dressed as yachtsmen, go to a moonlight picnic on the beach, to which they have been invited by Christine Jones, who is the secretly affianced sweetheart of Curtis. The latter is personally unknown to Christine's parents, though they know of her love and have forbidden her to receive him. So they have to "meet on the sly," and this is to be such a meeting. Curtis is to go as plain Smith, while his friend and fellow-officer goes, for a lark, as the Prince Orloff. Before they arrive, however, Christine, while showing Curtis' photograph to her bosom friend, Minnie, is surprised in the act of kissing the picture by her mother, an ignorant old match-making woman, and her father, Senator Jones of New Jersey, a pompous old politician, who has several capital hits at political folly as it flies, and in whose mouth can be put all the "gags" on current politics. The mother does not know whose picture it is, but in her ignorance, on discovering on the back the words, "Imperial, Sarony," concludes it is some royal personage. This suggests to Christine's friend, Minnie, to help her out of the dilemma, to claim the photograph as *her* property and the photograph of *her* friend, the Prince Orloff, "who is coming to the picnic, and who is to be introduced to Christine." The natural consequence is that when Curtis comes on the old lady recognizes him as Prince Orloff, and the Senator welcomes him to "the hospitable *but* sandy shores of New Jersey," with this song:

SONG—SENATOR JONES.

My friends and countrymen, pray hear!
I have the distinguished honor to appear,
And here present to you one who is known
In his great land as I am in my own!
Like me a great debater and expounder!
Like me of treason foul a bold confounder!
Of family ancient he!
Of grand descent like me!
When Noah in his old and rotten ark
With his elaborate family did embark,
His ancestors like mine had a bark
Of their own! Of their own!
Hail, therefore, hail! and all your hats take off
In honor of our guest, the Prince Orloff!
(Indicating HARRY. CHORUS repeats.)

Lieut. Mowbray believing that Curtis and the two girls, neither of whom had he ever seen, had plotted this trick, takes his revenge by claiming to be Harry Curtis and the lover of Christine, of whom he takes bodily possession in passionate embraces and kisses, to the disgust of the father, mother, and the real lover. However, the Lieutenant relents, having taken an interest in Minnie, and suggests to Christine, in a comical aside song as a quartette, to dismiss him with scorn and fall in love with Harry as the Prince. This scene gives opportunity for a beautiful mock pathetic concerted piece for all the company. The result is that at the end of the first act, when the ladies retire to dress for the evening picnic, Harry (as the Prince) and Christine are making love with the full consent of the Senator and Mrs. Jones; and Mowbray and Minnie are fast falling in love with each other. The finale is very spirited, having a short but beautiful duet for Harry and Mowbray, repeated as a chorus immediately after; and the act drop falls on a stage full of people in the full flood of the two-colored lights from the lighthouse.

The second act—no change of scene, except that it is now night time, opens with a serenade by Harry Curtis. All the characters are grouped on the stage, the girls in Summer dresses of various hues, hats of various styles and each armed with a parasol of bright colors—the whole evidently designed to produce as much variety and color as possible. The real Prince has discovered the truth about Curtis and lends him a helping hand to keep up the masquerade, suggesting among other things that as his tutor is a clergyman, he shall marry Harry to Christine. This opportunity they clutch at eagerly, but the tutor refuses to perform the ceremony unless they first obtain Christine's father's consent.

HAR. What! get his consent! Is this a free country?—where a fellow can't do as he pleases with another man's daughter?

CHR. Even when she's willing—and anxious?

But the tutor is inexorable, and the little Prince set's to work to obtain the Senator's consent. In the end, to anticipate, the Senator is gradually brought to forcing his daughter on her lover, and to bribing the old tutor to run them off into a tent erected on the stage, and marry them. This tent is transparent when the calcium lights in the tower are turned on, and it is thus made to play an important part in the plot. Meantime after a very funny "concerted piece," in which the chorus of yachtsmen and the girls, grouped in pairs about the stage, sing and act very demurely while the lights are turned on, and very affectionately when off, a storm arises. It gives opportunity for more effective grouping and coloring under the glare of the lights. The parasols are effectively used here, and in a subsequent scene still more skilfully. Shortly after the storm arises a yacht is descried driven ashore: its minute gun of distress is heard, and opportunity is given for the most serious and earnest scene of the piece. The Life-Saving Crew being on a strike, refuse to give succor, and Curtis calls for volunteers to aid the wrecked people. The ruling passion is too strong in the crew, however, and discovering "thar's gals aboard," they launch the life-boat, fire the mortar, throwing the "life-line," and aid in the rescue. Among the rescued is Maudle Postlewaithe, *alias* Prince Orloff, the forger, of whom Vidocq is in search. Maudle is a burlesque on the æsthetic craze broad enough to be understood here, and there is not too much of it, the part being necessarily a mere sketch. On being rescued, Maudle announces himself to the Senator, whom he has mistaken for a landlord, as Prince Orloff, much to the Senator's surprise, for at that very moment the ceremony of marriage in the tent is being concluded. He drags Curtis from the tent as an impostor to confront him with Maudle as the real Prince; but, to his great satisfaction, Vidocq claps a handcuff on Maudle, and announces that he is the bogus lord he is in search of. Curtis denounces Maudle as an imposter, and boldly maintains that he is the only true Prince Orloff. The captain of the crew has got confused in his zeal to serve the detective, and on hearing this declaration, claps the other cuff of the irons on Curtis, and chains him to Maudle. Mowbray, seeing the plight of his friend, comes to his rescue (in a song, of course), and announces that he is the true Prince, whereupon the old Captain handcuffs him to Curtis. Then the little Prince, to set everything right, generously comes forward and proclaims that he is the Prince. And Marlinspike cuffs him also! Then the tutor, indignant at seeing his Prince in irons, comes forward to threaten the vengeance of all the Russias. Marlinspike has got ready to handcuff him, too, as another Prince, and turns away in disgust at finding he only endorses the little Prince as genuine. The four Princes, thus handcuffed, have a serio-comic quartette, with a double shuffle accompaniment, which the chorus repeats and imitates, as follows:

QUARTETTE—"The Moral of it."

HARRY MAUDLE, MOWBRAY PRINCE.

To virtuous minds like ours this sad
And grievous isolation,
This condemned state
And bitter fate,
Hath still this consolation;
We point the moral, and adorn the tale.
(They dance a double shuffle.)
(Quick) We point the moral, and adorn the tale.
CHO. They point the moral, and adorn the tale.
(They dance a double shuffle.)
They point the moral, and adorn this tale.

There have been found in every age
'Mong moral men like samples
Of our brave hearts
To play the parts
Of horrible examples,—
And point a moral, and adorn a tale!
(Repeat as above.)

In us behold this moral told—
But all too lately learned alas!
The solemn truth that danger lies
In trifling with an alias—
To point a moral, and adorn a tale!
(Repeat as above.)

The unravelling of the confusion about the Princess results in releasing all but Maudle and in identifying Curtis once more as himself. The Senator is disgusted at being reminded that he has not only consented to, but bribed a clergyman to perform, the ceremony, and agrees to consent fully on condition that the joke on him "isn't given away" among his constituents. Mowbray and Minnie are mated, of course, and there is a general paring match among the chorus.

The finale is a medley of the principal airs. The close, or tag, is very neatly arranged, being the same music as the opening chorus. This opening chorus is an accompaniment to the noise of an approaching train—a sort of railroad galop such as was popular many years ago in orchestras—and is sung by a chorus of boatmen, bathmen, pedlars, etc., welcoming the incoming passengers. One verse of it reads as follows:

Fruits of varied sweetness; eggs, fresh or otherwise;
Sausage with the bark on; patent leather pies;
Contraband cosmetics, labelled "Mountain Dew,"
And for the fair young ladies a favorite gum to chew!
Chu! chu! chu! chu! chu! chu!

The concluding verse, or "tag," of the piece is to the same air, and is a close travesty on the foregoing, the actors being directed, as they sing the last words, "you, you," to point at the audience until the curtain is down. The words are as follows:

Songs of varied sweetness! Notes new or otherwise!
Incidents are novel: scenes to charm your eyes!
Copyrighted opera, original and new;
Know that 'tis successful if it pleases you!
You! you, etc.

Something of the style of the spoken part may be gathered from a few citations.

The chorus at opening of act have been plying Vidocq with offers of boats, a bath, etc., which he refuses (in song), and then says:

VID No! no! I want none of these things. I want something you probably haven't got. (All gather round.) Don't deal in, very likely. I want—information. (They indicate disgust.)

PEDDLER-WOMAN. Yes, and you want it as bad as you do a bath. (All up C., laughing.)

VID Impertinent people! This must be a very popular American watering place.

The little Prince complains that his tutor never lets him out of his sight.

CHRISTINE. He is a little strict with you.

PRIN. He isn't half as bad at home. But he says he is afraid I'll come to know common people. As if there were any common people in America! I think you American girls are much nicer than our girls at home.

ALL. (Pleased and flattered.) Oh! Oh!

PRIN Yes, because a fellow can do pretty much as he pleases with you!

ALL. (Indignantly.) Oh! Oh!

PRIN. Without any confounded ceremony, I mean.

ALL (Pleased again.) Oh! Oh!

The tutor reproves the Prince for two great familiarity with the girls, and begs him not to "forget his dignity."

PRIN. Oh, confound my dignity! Why can't I have a little liberty like these free and easy people?

COUNT. Why envy them the only thing they have got! No rank, no nobles, no police, no army, no Siberia, no nothing, in fact, Nihil. (PRINCE stops him.)

Christine under advice of Mowbray, who is passing himself off as Custis, her lover, rejects the pretended lover thus:

CHR. I thought I loved you once, but I have been taught by my too indulgent father that in all love affairs and matrimony and other matters o' money, a daughter should obey her parents, so that her days may be long in the brown stone which a rich husband provides for her.

SEN. These are sentiments worthy a Senator's child! You can't fail to win with such a platform and resolutions! Come to my arms. (Embraces her.)

MRS. J. (Aside to her.) The Prince is a beauty beside him! Dismiss him!

CHR. Mother, I will, if it breaks my heart!

MRS. S. Fiddlesticks! It won't break even a corset string!

As an illustration of the broader burlesque passages which, however, require good acting, the following will serve. Mowbray and Minnie are brought during the storm to find shelter under the same parasol, when this dialogue occurs:

MOW. It can only be a Summer shower. I hope you are not frightened? However, if you are, I am sure I can support your trembling arm. (Arm around her.)

MIN. Oh, thank you. I am very comfortable now.

MOW. You are not cold?

MIN. No; not too cold.

MOW. Just cold enough—to need a little closer wrapping? Not too close?

MIN. Thank you! Just close enough.

MOW. I think thunder storms have their pleasant uses after all. Don't you?

MIN. Yes; they make many green things appear fresh.

MOW Oh! Thank you! (Relaxes arm.)

MIN. (Catching his arm.) Not too fresh.

MOW. Just fresh enough? (She nods archly.) (Aside) Just flesh enough!

MIN. (Aside.) Just press enough! (Pause.) You don't seem to be very communicative this evening.

MOW. No; not this—(She clasps hands over his mouth.) I'm not much of a talker. But I did have something sweet to say to you. (Pause.)

MIN. Well, why don't you say it?

MOW. I'm afraid you'll think I'm bold—or spoony—or—or dreaming.

And then follows a duet in which they each confess their love, and the chorus of men and girls, paired off, do the same in close imitation of them.

Altogether it seems to me that this new American comic opera, by an unknown author, has been written to "go."

FELIX.

—Nat Childs, agent for Madame Janauschek, while traveling with the company through Texas, the past season, relates an incident which illustrates the little peculiarities characteristic of that State. While seated in the box office of a theatre in one of the Texan towns one evening, a big burly native came up, just before the performance commenced, somewhat under the influence of liquor, and producing a large revolver, pushed it into the box-office, and coolly remarked that he "wanted a ticket to see the show." Nat, seeing the danger he was in, and the liability of being shot should he refuse, handed out a ticket, and the Texan passed in. Nat supposed that this would be the last he would see or hear from him again, but after the performance was over and the company were at the hotel, Nat was told that a man was swearing around and wanted to find that "little cuss that gave him a ticket to see the show." A feeling not altogether pleasant came over Nat, when suddenly the Texan strolled into the hotel, and walking up to Nat said: "Here's a dollar for my ticket. I wanted to see the show, and if it was worth it, I was willing to pay a dollar, but if it wasn't I'd be hanged if I would." The Texan then stalked out, while Nat consoled himself on the happy termination of the affair.

An evening may be very agreeably spent at the Metropolitan Concert Hall, which at last stands some chances of being appreciated. Rudolph Bial is certain to make a success of anything he undertakes, and under his administration the music performed is suited to the popular demand. His selections are fresh and interesting, and although he has been wielding the baton at this establishment but for a fortnight, already people are learning where to go to satisfy their desires for entertainment on a warm night. The attendance is fashionable and select, and the unpleasant features of some other resorts of a similar character are noticeably absent. The refreshments are served in good style, the restaurant is conducted in an excellent manner, and these attractions, allied with the well arranged musical programmes, should draw well through the Summer. New York Romeos and Juliets can find special accommodation for their comfort and convenience in the semi-dark corners of the promenade on the roof. We noticed several such last Saturday evening romantically luxuriating, all oblivious of the mist and dampness of a rainy night.

Gilbert and Sullivan will have to look to their laurels in this country. Native authors of comic opera are springing up like mushrooms in different sections of the United States, and judging from the success of one or two so far, it may not be long before we can dispense with all foreign productions of this character. Our St. Louis correspondent gives quite an elaborate account of the initial presentation in that city of a new comic opera, "L'Afrique," by Wayman McCreery, of that city, and its enthusiastic endorsement by the people, who rank it as an exceptionally fine production, and equal, if not superior, to any of the comic operas of the present day. The most practical exemplification of its intrinsic merit is found in the fact that it steadily grew in public favor by its lyrical value, and the faultless manner of its production—the choruses, orchestration, stage settings, costumes, etc., receiving detailed attention. The author was highly complimented and called before the curtain several times. Another comic opera has just been copyrighted by a lady, who prefers to remain incognita, a lengthy synopsis of which will be found in another column. It is said to possess effects entirely novel to the stage, while the music is captivating, and the plot sensational and entertaining. A San Francisco lady has just completed a comic opera, which we are informed is strikingly novel, original and spirited, and has the attention of a California manager. A Cleveland lady has finished a similar production, which is classed as very creditable. Thus it will be seen that native talent is industriously engaged in the same channel that Gilbert and Sullivan have monopolized. If managers will give equal encouragement to their efforts that they bestow upon the English gentlemen, we opine that in less than a year's time American productions will be in the ascendent, and in as great demand on the Continent as foreign works of this class are here at the present time. In fact, we hope to see the day when America will supply stage pabulum for the world.

AMONG THE MUSICIANS.

H. B. Mahn has secured the right to produce all of Von Suppe's operas in this country.

Theodore Thomas is organizing a Music Festival for May, 1882, on the Damrosch principle.

The Strakosch-Hess Opera company—or what is left of them—opened a new opera house in New Britain, Conn., last Monday evening.

Alonzo Hatch, the tenor, has arrived from California, where he has been playing some eight months with the Emilie Melville Opera Company.

M. Audran, the composer of Olivette, etc., will personally superintend a new comic opera which will be produced at the Bijou next September.

Mlle. Lablache, the contralto, will appear in a farewell concert at Chickering Hall previous to her departure for Europe to join Her Majesty's Opera company.

The Metropolitan Concert Hall Summer concerts, inaugurated a couple of weeks since by Rudolph Bial, have been quite successful, and large audiences attend.

The Mascotte has been so successful at the Bijou that it will probably be continued for some time. It is performed with unusual spirit, and well put upon the stage.

Mme. Etelka Gerster will sail for Europe on the 4th of June. Before going, however, a complimentary farewell concert will be tendered her at the Academy of Music. Theodore Thomas and his orchestra will be included in the programme.

Richard Albert Saalfield, the well-known musical director, was married yesterday afternoon, at the Memorial Presbyterian Church, to Miss Estelle Ombra Brown. The reception will take place at Park Avenue Hotel on the afternoon of Tuesday, June 7, to which THE MIRROR acknowledges receipt of an invitation to be present.

The Grand Lodge F. and A. M. of New York will hold their centennial celebration at Chickering Hall on Wednesday evening, June 8. A musical programme will be given by Mrs. Antonia Herne, Mrs. S. B. Mills and others, and a grand orchestra, under Dr. Damrosch. Crescent City Lodge will also hold their anniversary at the same hall June 8, on which occasion a number of musical celebrities will appear.

STAGE FASHIONS.

Miss Emma Howson in The Mascotte is the happy possessor of a trim, neat little figure, which sets off admirably her pretty costumes. A charming costume in the first act is a short dress of cuir colored cachemere, with the jauntiest possible overdress of baby blue cachemere; a peasant waist of white has a black bodice laced across, and a rough-and-ready hat complete the costume.

Her next costume as the Countess is a heliotrope brocade, very long train, adorned with gold lace, and worn over a green petticoat; crimson roses are placed at the corsage and shoulder. The *toute ensemble* of this dress is very striking, and becomes Miss Howson, who appears equally well in a peasant's dress or a court costume. The conventional wedding dress worn by her becomes very charming as a short dress of plaited white satin, with an overdress of white Spanish lace. The veil is worn becomingly, and orange blossoms lose their stiffness on her fair brow.

Miss Lillie West as Fiametta also dresses her part well. Her court dresses of green satin, with its exaggerated Sarah Bernhardt collar, is decidedly more becoming than her hunting costume of crimson in the first act. Her wedding dress suits her style and character, the veil over her face adding much to the picturesque attitude at the window in Prince Lorenzo's palace. Her last costume as a gypsy, or Zingara, is very becoming. The style is suited to Miss West's looks, and she acts the character quite creditably.

A word might be said about Rocco and Lorenzo XIV. The admirable get up of rags in the last act is most excellent.

Engagements for Next Season.

Following is a continuation of the list of engagements known to have been made for next season:

Marie Williams and Kate Morris by Augustin Daly.

Edgar L. Davenport by J. T. Raymond.

B. F. Ringgold by Chestnut Street Theatre, Philadelphia.

Adele Waters by Joseph Murphy.

Laura Dainty, reader, by J. M. Hill.

Lillian De Garmo, reader, by Steele Mackaye.

Edward Nickerson by Boston Ideal Opera company.

Fred A. Dubois by Kiralfy Bros. as business agent.

Owen Hammond, as stage manager, by J. F. Rock, of Music Hall, Lynn, Mass.

Clara Hyatt by Madison Square Theatre.

E. B. Vosburg, business manager, by John A. Stevens.

Harry Graham, business manager, by Oliver Doud Byron.

A. S. Pennoyer advance, by the Vokes.

Charles Atwood by Collier's Banker's Daughter.

Mrs. J. J. Prior and Mme. Majeroni by Hoey and Hardie.

Alice Brooks by Mary Anderson.

Mr. and Mrs. Weaver and J. H. Ring by C. A. Chizzola to support Rossi.

J. B. Studley by Fanny Davenport.

John Ince and Mr. and Mrs. G. S. Robinson by Samuel Colville, for Michael Strogoff.

Jennie Satterlee by Hyde and Behman.

Harry Kennedy, business manager, by Bartley Campbell's Galley Slave company.

Joseph Whiting by A. M. Palmer.

W. F. Owen and Frank Roberts by C. C. Whitney.

Frank Kilday by C. A. Chizzola, to support Rossi, juvenile business.

"Au Revoir" to Dolaro.

Madame Selina Dolaro will sail for England next Saturday by the Allan Line of steamships from Montreal. She leaves New York for Canada to-day. Madame drove up to THE MIRROR office yesterday to say good-bye. She was dressed in a brown Jersey, a *damasse* skirt, walking length, a jaunty coaching hat, and her hands were gloved in wrinkled Bernhardt *gants*.

"Will you stay away long, Madame?"

"Only until September. I am coming back in the Fall and shall take up my residence permanently in America. I have signed a contract to play the leading role in the new opera which Audran is coming over to direct himself. That is what takes me to Europe now. I am going direct to Paris to see Audran, and confer with him about the production. He can then hear me sing and if necessary make any alterations in the score that may be considered mutually desirable. When I come back I shall commence September 3, in the Mascot which will open the season. This will not give me an opportunity to do anything in the 'creating' line, but I think I shall be able to do more with the role than has yet been done. Audran's new piece, you know, will be produced here a year in advance of its presentation abroad, which will be an excellent thing for me. I must make my visit short, for I'm very busy packing up and getting ready to depart to-morrow. Farewell!"

"*Bon voyage.*" And Madame tripped out of the office and into her *coupe* in front of the door to drive over to the stage door of Wallack's for a chat with the manager.

My Partner and the Deacon.

Louis Aldrich is a noted draw pokerist. Recently he played a friendly game with the benign Deacon Maginley, and as usual cleared out the good man of all his loose ducats. A new piece of bric-a-brac found its way to the handsome parlors of Aldrich's handsome Boston home.

The Deacon determined to reform. He left "My Partner" to fill his dates and came on to New York consoled with the thought that Aldrich would never rake in another of his "jack pots." The good man's feelings can better be imagined than described when in the Square one day last week the first person he ran across was Mr. Aldrich.

"For the love of Moses!" ejaculated the Deacon, "Are you here?"

"Of course I am. What do you say to a quiet game of draw?"

"Say look'ee here, Louis. I haven't much wealth left, but hang me, I'll give you $15 to go right away from me and stay away!"

Aldrich smiled.

The next day a new piano was boxed up for shipment marked "Louis Aldrich, Boston, Mass."

The Deacon is now studying the revised edition of the New Testament.

PERSONAL.

HAVERLY.—J. H. Haverly leaves Chicago to-day for New York.

MAYO.—Mr. and Mrs. Frank Mayo will leave for their country seat at Canton, Pa., in a few days.

MESTAYER.—W. A. Mestayer, of the Tourists, left for Boston yesterday afternoon. He is looking for a place to nestle in during the Summer.

BRISAC.—N. F. Brisac, the efficient stage manager of Sara Bernhardt during her American career, has arrived in the city from the West.

RAGE.—J. H. Haverly has concluded arrangements with J. M. Hill to produce All the Rage at Niblo's Garden, commencing next Monday evening.

SALSBURY.—Nat Salsbury writes that his season closed last Saturday night in Fon du Lac, Wis. Messrs. Webster, Maeder, Stedman, and Misses McHenry and Samuels come East. Nat goes out to Montana for the Summer.

HUGHES.—Jennie Hughes has made a legitimate success as Eliza with the new company at the Standard in Billee Taylor. We are glad to see this jolly actress gradually emerging from the variety stage, for which she is too talented.

WARD.—Genevieve Ward will sail for England next Wednesday. A deputation from the "Sorosis" will accompany the actress and her friends, Jennie June and "Aunt Fanny" Barrows, down the harbor to give them a jolly God-speed.

THOMPSON.—Charlotte Thompson was taken down recently with malarial fever at Kansas City, and compelled to cancel her engagements. Our St. Joseph correspondent informs us she has nearly recovered, and will be able to keep her future dates.

MORRISON.—Frank Gardner gave all his company—except Lewis Morrison—handsome umbrellas the other day. He presented Morrison with a trunk, because, as he says, he was ashamed of the Saratoga that one of his leading men carried around the country.

EDESON.—George Edeson, for the first time in fourteen years, is on the "pave." He has been an efficient aid to Manager Sinn of Brooklyn during that period, and is known to everybody in the profession. The mere announcement that he is at liberty should overwhelm this capital comedian and stage manager with offers.

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"*If we offend, it is with our good will.*"
—MIDSUMMER NIGHT'S DREAM

A great many actors who start out to reform the stage leave themselves entirely out of the question.

The way a manager is jerked against the front of the Morton House by the barnstormer, and compelled to listen to the reading of country notices, is enough to melt the heart of a granite block.

An actor never realizes the scarcity of bread and meat, and the plenitude of mustard, until he attacks an Illinois sandwich.

Dramatic affairs are at such a low ebb in Muskegon that the managers are thinking of taking their janitors into partnership to save their wages.

A man can't see himself as others see him until he makes his debut on the stage.

There is no truth in the report that Sam Colville is a Mascotte.

It is rather cruel to wish that some actors were out of the world, but we would like to see them know more.

Marc & Schlum took a picture of J. J. Spies this week, which was so perfect that his girl prefers it to the original.

Arbuckle, the cornetist, is instrumental in drawing many people to Saratoga.

Young Fred Warde is growing so fast that he's almost above par.

Bycicle exportation is very great at present—many being consigned to the various companies on the road.

We learn that Sam Colville occupies two rooms at the Westminster. Well, the old gentleman has fattened up considerably, that's a fact.

Many of the incoming barnstormers look as thin as a *Clipper* joke as they lean against the railings about the Square. Some of them say they have tried all of the various remedies to get fat. Tommy Farron thinks as a last resort, they ought to try victuals.

A Western paper says: "Only one thing prevented the theatre from opening last night—want of attendance." There was more of the article, but in view of the sufficiency of the opening sentence, what followed was superfluous.

One reason why Leadville cannot organize a regular stock company, is because all the actresses who go there find husbands between the depot and the hotels, and don't care a cent whether school keeps or not.

It is said that M. B. Curtis never goes out without a book under his arm, so desirous is he to acquire knowledge. Actors who own libraries should thank us for this information.

A Buffalo actor, who was arraigned for purloining a fellow actor's valise, got his washerwoman to testify to his good character. This clever stroke of flat-irony saved him.

Charley Gayler is down on the Bible revision. He says they haven't given the old one a fair chance—particularly among the atrical people.

Col. Haverly is a man of many mines.

The telephone has one advantage—it will communicate diphtheria to lazy box office clerks.

An actress with a pocketbook is about as prudent as a deaf man on a railroad track.

Mike Leavitt says you can tell which way the wind is by getting on a railroad train and throwing a $50 bill into the air.

New York critics have grown so conceited that they sometimes imagine themselves self-formers.

Sixty times has Mary Anderson received offers of marriage—sixty souls with but a single thought—upon her money bags.

A Chicago paper thinks that when actress marry they should quit the stage. This hardly fair rough upon young men looking for support.

[illegible] has only one objection to paper money: he has to work for it.

[illegible] grinder and baby stopped [illegible] Union Square Hotel yesterday morning actors congregate, and [illegible] an hour, got three pen [illegible] bottles.

A New Opera By An Unknown Author.

[SPECIAL CORRESPONDENCE OF THE MIRROR.]
WASHINGTON, May 25, 1881.

Among dramatic works lately entered for copyright in the office of the Librarian of Congress here, is one in the prevailing style of comic opera by an unknown authoress who insists on remaining incognito. The publisher, William F. G. Shanks, No. 80 Nassau street, New York, in reply to the usual inquiry of the Librarian, Mr. Spofford, for the author's name, that it may be indexed, says that the writer prefers to remain unknown for the present, and that only a limited number of copies has been printed "for private circulation only." The two copies sent to the Congressional Library, as the law requires, are beautifully printed in large type on wide margin paper, part of the music being bound up with them. Only a part of the music is copyrighted, from which it is inferred that some of it is either still to be written or is to be copyrighted in the name of the composer. It is full of clever verses of varied metre, which a musician of the light and melodious fancies of Neuendorf, or Cellier, or Dudle, Buck could make highly effective. In connection with the play the the publisher has also copyrighted a scene and stage effect, the first of which is very lovely and picturesqe, and full of life—the scene itself, I mean, is full of mechanical life—and the latter, the stage effect, is decidedly novel and charming, and moreover, inexpensive. There is really ingenuity enough in the mechanical devices to justify a patent broad enough to protect it against infringement. The publisher writes that he has a working model at his office. One peculiarity is that a scene once painted can be put on any stage, wide or narrow, without alteration in any way.

The title as printed is "A Prince Astray, or the Highland Lights, a comic operatic pot-pourri, in one scene and two acts." The writer seems to have thought less of the title after it was printed, and the publisher asks if it can also be copyrighted under the name of "Prince Orloff, or the Dangers of an Alias." There are only six male and four female parts, one of which is the boy Prince; but the chorus is unlimited for girls in bathing and other *dishabille* dresses for the first act, and light, various-colored short summer dresses and hats for the second act. The action occupies only an afternoon and evening, and the plot is light and simple, turning on the confusion of four persons indulging in the same *alias*. The scene is an actual one, familiar to thousands of New Yorkers. It is on the beach at the Highlands, N. J., near Long Branch, with the Shrewsbury River filled with moving craft, and the hotels on its bank shown in "borders" in the upper grooves, and in the extreme rear, the great towering lighthouse at that point. The two towers of the lighthouse stand high up in the scene, with a moving panorama of sky and clouds behind them. In each tower is a revolving calcium light of the largest size, and these play an important part, not only in beautifying the scene, but in developing the plot. Simple as the plot is, it cannot be made intelligible without the use of this machinery of the stage. The first act is in the day time, though evening comes on towards its close; the hotels and the vessels in the river are lighted up, and finally the tower lights. Those revolving lights are used, with both comical and beautiful effect, all through the second act their movement being directed by the time of music specially written for them.

Here are some of the features of the plot, music, dialogue, etc.: The Russian Prince Orloff, a young lad of fifteen, is traveling in America incognito, accompanied by his tutor, Puffoff, who is also a priest of the Greek Church. The two are domiciled at the Highlands, a fashionable watering place, at the time of the arrival of Vidocq Ketchem, an English detective, who is in search of Maudle Postlewaithe, a forger who has fled to America and is passing himself off as the Prince Orloff, "of Russia or Prussia or Borussia, or some other orussia." The detective on landing from the train at the Highlands encounters Captain Marlinspike and the Life Saving crew of Station No. 3, who are "on a strike," or in mutiny against orders from Washington that they shall carry "checks" to show that they do their full duty in patroling the beach. You may remember that the crew of that station did really rebel last Winter. They suspect Vidocq to be a spy sent to report them, but he tells them his real duty and asks them to assist him. He sings the following "patter" song, which is a fair sample of many other concerted pieces which admit of great expression and action, as the crew repeat his language and imitate his actions in singing the chorus:

SONG AND CHORUS.—VIDOCQ AND CREW.

VID. I am an officer of Her Majesty's domains!
Engaged on duty I only dare do!
CREW. You're welcome, sir, right welcome!
VID. I need your aid Her power to maintain,
By capturing a noted desperado!
CREW. You'll have it, Sir, you'll have it!
VID. I am an officer you see!
This badge is my authority!
My duty 'tis to be
Ever vigilant to see
Crimes of high and low degree!
Theft, arson, felony,
Murder and forgery,
Crim con and bigamy,
I detect as officer
Of Her Majesty's domain!
(CHORUS REPEATS.

VID. To-day I look mysterious!
(Imitates.)
To-morrow grow hilarious!
(Imitates Drunkeness.)
The next day get delirious!
(Imitates frenzy.)
And, finally, obstreperous!
(Imitates fighting.)
But always in the cause
Of justice and the laws,
I am an officer
Of Her Majesty's domains!
VID. I never make mistakes when I get to theorizing!
I never take a bribe, but I'm very enterprising!
I intuitively know poor rascals and their ways:
But I seldom catch a rich rogue, because it never pays!
Yet an officer I remain,
Known in every broad domain!

CREW. He never makes mistakes when he gets to theorizing!
He never takes a bribe, but is very enterprising!
He intuitively knows poor rascals and their ways,
But he seldom catches rich rogues, because it never pays!
Yet an officer he remains,
Well known in these domains.

Two naval officers, Harry Curtis and Lieut. Mowbray, have been sent to the Highlands to investigate the grievances of the Life-Saving Crew, and on the afternoon of the appearance of the detectives, they, with a large number of friends dressed as yachtsmen, go to a moonlight picnic on the beach, to which they have been invited by Christine Jones, who is the secretly affianced sweetheart of Curtis. The latter is personally unknown to Christine's parents, though they know of her love and have forbidden her to receive him. So they have to "meet on the sly," and this is to be such a meeting. Curtis is to go as plain Smith, while his friend and fellow-officer goes, for a lark, as the Prince Orloff. Before they arrive, however, Christine, while showing Curtis' photograph to her bosom friend, Minnie, is surprised in the act of kissing the picture by her mother, an ignorant old match-making woman, and her father, Senator Jones of New Jersey, a pompous old politician, who has several capital hits at political folly as it flies, and in whose mouth can be put all the "gags" on current politics. The mother does not know whose picture it is, but in her ignorance, on discovering on the back the words, "Imperial, Sarony," concludes it is some royal personage. This suggests to Christine's friend, Minnie, to help her out of the dilemma, to claim the photograph as *her* property and the photograph of *her* friend, the Prince Orloff, "who is coming to the picnic, and who is to be introduced to Christine." The natural consequence is that when Curtis comes on the old lady recognizes him as Prince Orloff, and the Senator welcomes him to "the hospitable *but* sandy shores of New Jersey," with this song:

SONG—SENATOR JONES.

My friends and countrymen, pray hear!
I have the distinguished honor to appear,
And here present to you one who is known
In his great land as I am in my own!
Like me a great debater and expounder!
Like me of treason foul a bold confounder!
Of family ancient he!
Of grand descent like me!
When Noah in his old and rotten ark
With his elaborate family did embark,
His ancestors like mine had a bark
Of their own! Of their own!
Hail, therefore, hail! and all your hats take off
In honor of our guest, the Prince Orloff!
(Indicating HARRY. CHORUS repeats.)

Lieut. Mowbray believing that Curtis and the two girls, neither of whom had he ever seen, had plotted this trick, takes his revenge by claiming to be Harry Curtis and the lover of Christine, of whom he takes bodily possession in passionate embraces and kisses, to the disgust of the father, mother, and the real lover. However, the Lieutenant relents, having taken an interest in Minnie, and suggests to Christine, in a comical aside song as a quartette, to dismiss him with scorn and fall in love with Harry as the Prince. This scene gives opportunity for a beautiful mock pathetic concerted piece for all the company. The result is that at the end of the first act, when the ladies retire to dress for the evening pic-nic, Harry (as the Prince) and Christine are making love with the full consent of the Senator and Mrs. Jones; and Mowbray and Minnie are fast falling in love with each other. The finale is very spirited, having a short but beautiful duet for Harry and Mowbray, repeated as a chorus immediately after; and the act drop falls on a stage full of people in the full flood of the two-colored lights from the lighthouse.

The second act—no change of scene, except that it is now night time, opens with a serenade by Harry Curtis. All the characters are grouped on the stage, the girls in Summer dresses of various hues, hats of various styles and each armed with a parasol of bright colors—the whole evidently designed to produce as much variety and color as possible. The real Prince has discovered the truth about Curtis and lends him a helping hand to keep up the masquerade, suggesting among other things that as his tutor is a clergyman, he shall marry Harry to Christine. This opportunity they clutch at eagerly, but the tutor refuses to perform the ceremony unless they first obtain Christine's father's consent.

HAR. What! get his consent! Is this a free country?—where a fellow can't do as he pleases with another man's daughter?

CHR. Even when she's willing—and anxious?

But the tutor is inexorable, and the little Prince set's to work to obtain the Senator's consent. In the end, to anticipate, the Senator is gradually brought to forcing his daughter on her lover, and to bribing the old tutor to run them off into a tent erected on the stage, and marry them. This tent is transparent when the calcium lights in the tower are turned on, and it is thus made to play an important part in the plot. Meantime after a very funny "concerted piece," in which the chorus of yachtsmen and the girls, grouped in pairs about the stage, sing and act very demurely while the lights are turned on, and very affectionately when off, a storm arises. It gives opportunity for more effective grouping and coloring under the glare of the lights. The parasols are effectively used here, and in a subsequent scene still more skilfully. Shortly after the storm arises a yacht is descried driven ashore: its minute gun of distress is heard, and opportunity is given for the most serious and earnest scene of the piece. The Life-Saving Crew being on a strike, refuse to give succor, and Curtis calls for volunteers to aid the wrecked people. The ruling passion is too strong in the crew, however, and discovcovering "thar's gals aboard," they launch the life-boat, fire the mortar, throwing the "life-line," and aid in the rescue. Among the rescued is Maudle Postlewaithe, *alias* Prince Orloff, the forger, of whom Vidocq is in search. Maudle is a burlesque on the æsthetic craze broad enough to be understood here, and there is not too much of it, the part being necessarily a mere sketch. On being rescued, Maudle announces himself to the Senator, whom he has mistaken for a landlord, as Prince Orloff, much to the Senator's surprise, for at that very moment the ceremony of marriage in the tent is being concluded. He drags Curtis from the tent as an impostor to confront him with Maudle as the real Prince; but, to his great satisfaction, Vidocq claps a handcuff on Maudle, and announces that he is the bogus lord he is in search of. Curtis denounces Maudle as an imposter, and boldly maintains that he is the only true Prince Orloff. The captain of the crew has got confused in his zeal to serve the detective, and on hearing this declaration, claps the other cuff of the irons on Curtis, and chains him to Maudle. Mowbray, seeing the plight of his friend, comes to his rescue (in a song, of course), and announces that he is the true Prince, whereupon the old Captain handcuffs him to Curtis. Then the little Prince, to set everything right, generously comes forward and proclaims that he is the Prince. And Marlinspike cuffs him also! Then the tutor, indignant at seeing his Prince in irons, comes forward to threaten the vengeance of all the Russias. Marlinspike has got ready to handcuff him, too, as another Prince, and turns away in disgust at finding he only endorses the little Prince as genuine. The four Princes, thus handcuffed, have a serio-comic quartette, with a double shuffle accompaniment, which the chorus repeats and imitates, as follows:

QUARTETTE—"The Moral of it."

HARRY MAUDLE, MOWBRAY PRINCE.

To virtuous minds like ours this sad
And grievous isolation,
This condemned state
And bitter fate,
Hath still this consolation;
We point the moral, and adorn the tale.
(They dance a double shuffle.)
(Quick) We point the moral, and adorn the tale.
CHO. They point the moral, and adorn the tale.
(They dance a double shuffle.)
They point the moral, and adorn this tale.

There have been found in every age
'Mong moral men like samples
Of our brave hearts
To play the parts
Of horrible examples,—
And point a moral, and adorn a tale!
(Repeat as above.)

In us behold this moral told—
But all too lately learned alas!
The solemn truth that danger lies
In trifling with an alias—
To point a moral, and adorn a tale!
(Repeat as above.)

The unravelling of the confusion about the Princess results in releasing all but Maudle and in identifying Curtis once more as himself. The Senator is disgusted at being reminded that he has not only consented to, but bribed a clergyman to perform, the ceremony, and agrees to consent fully on condition that the joke on him "isn't given away" among his constituents. Mowbray and Minnie are mated, of course, and there is a general paring match among the chorus.

The finale is a medley of the principal airs. The close, or tag, is very neatly arranged, being the same music as the opening chorus. This opening chorus is an accompaniment to the noise of an approaching train—a sort of railroad galop such as was popular many years ago in orchestras—and is sung by a chorus of boatmen, bathmen, pedlars, etc., welcoming the incoming passengers. One verse of it reads as follows:

Fruits of varied sweetness; eggs, fresh or otherwise;
Sausage with the bark on: patent leather pies;
Contraband cosmetics, labelled "Mountain Dew,"
And for the fair young ladies a favorite gum to chew!
Chu! chu! chu! chu! chu! chu!

The concluding verse, or "tag," of the piece is to the same air, and is a close travesty on the foregoing, the actors being directed, as they sing the last words, "you, you," to point at the audience until the curtain is down. The words are as follows:

Songs of varied sweetness! Notes new or otherwise!
Incidents are novel: scenes to charm your eyes!
Copyrighted opera, original and new;
Know that 'tis successful if it pleases you!
You! you, etc.

Something of the style of the spoken part may be gathered from a few citations.

The chorus at opening of act have been plying Vidocq with offers of boats, a bath, etc., which he refuses (in song), and then says:

VID No! no! I want none of these things. I want something you probably haven't got. (All gather round.) Don't deal in, very likely. I want—information. (They indicate disgust.)

PEDDLER-WOMAN. Yes, and you want it as bad as you do a bath. (All up C., laughing.)

VID Impertinent people! This must be a very popular American watering place.

The little Prince complains that his tutor never lets him out of his sight.

CHRISTINE. He is a little strict with you.

PRIN. He isn't half as bad at home. But he says he is afraid I'll come to know common people. As if there were any common people in America! I think you American girls are much nicer than our girls at home.

ALL. (Pleased and flattered.) Oh! Oh!

PRIN Yes, because a fellow can do pretty much as he pleases with you!

ALL. (Indignantly.) Oh! Oh!

PRIN. Without any confounded ceremony, I mean.

ALL (Pleased again.) Oh! Oh!

The tutor reproves the Prince for two great familiarity with the girls, and begs him not to "forget his dignity."

PRIN. Oh, confound my dignity! Why can't I have a little liberty like these free and easy people?

COUNT. Why envy them the only thing they have got! No rank, no nobles, no police, no army, no Siberia, no nothing, in fact, Nihil. (PRINCE stops him.)

Christine under advice of Mowbray, who is passing himself off as Custis, her lover, rejects the pretended lover thus:

CHR. I thought I loved you once, but I have been taught by my too indulgent father that in all love affairs and matrimony and other matters o' money, a daughter should obey her parents, so that her days may be long in the brown stone which a rich husband provides for her.

SEN. These are sentiments worthy a Senator's child! You can't fail to win with such a platform and resolutions! Come to my arms. (Embraces her.)

MRS. J. (Aside to her.) The Prince is a beauty beside him! Dismiss him!

CHR. Mother, I will, if it breaks my heart!

MRS. S. Fiddlesticks! It won't break even a corset string!

As an illustration of the broader burlesque passages which, however, require good acting, the following will serve. Mowbray and Minnie are brought during the storm to find shelter under the same parasol, when this dialogue occurs:

MOW. It can only be a Summer shower. I hope you are not frightened? However, if you are, I am sure I can support your trembling arm. (Arm around her.)

MIN. Oh, thank you. I am very comfortable now.

MOW. You are not cold?

MIN. No; not too cold.

MOW. Just cold enough—to need a little closer wrapping? Not too close?

MIN. Thank you! Just close enough.

MOW. I think thunder storms have their pleasant uses after all. Don't you?

MIN. Yes; they make many green things appear fresh.

MOW Oh! Thank you! (Relaxes arm.)

MIN. (Catching his arm.) Not too fresh.

MOW. Just fresh enough? (She nods archly.) (Aside) Just flesh enough!

MIN. (Aside.) Just press enough! (Pause.) You don't seem to be very communicative this evening.

MOW. No; not this—(She clasps hands over his mouth.) I'm not much of a talker. But I did have something sweet to say to you. (Pause.)

MIN. Well, why don't you say it?

MOW. I'm afraid you'll think I'm bold—or spoony—or—or dreaming.

And then follows a duet in which they each confess their love, and the chorus of men and girls, paired off, do the same in close imitation of them.

Altogether it seems to me that this new American comic opera, by an unknown author, has been written to "go."

FELIX.

—Nat Childs, agent for Madame Janauschek, while traveling with the company through Texas, the past season, relates an incident which illustrates the little peculiarities characteristic of that State. While seated in the box office of a theatre in one of the Texan towns one evening, a big burly native came up, just before the performance commenced, somewhat under the influence of liquor, and producing a large revolver, pushed it into the box-office, and coolly remarked that he "wanted a ticket to see the show." Nat, seeing the danger he was in, and the liability of being shot should he refuse, handed out a ticket, and the Texan passed in. Nat supposed that this would be the last he would see or hear from him again, but after the performance was over and the company were at the hotel, Nat was told that a man was swearing around and wanted to find that "little cuss that gave him a ticket to see the show." A feeling not altogether pleasant came over Nat, when suddenly the Texan strolled into the hotel, and walking up to Nat said: "Here's a dollar for my ticket. I wanted to see the show, and if it was worth it, I was willing to pay a dollar, but if it wasn't I'd be hanged if I would." The Texan then stalked out, while Nat consoled himself on the happy termination of the affair.

An evening may be very agreeably spent at the Metropolitan Concert Hall, which at last stands some chances of being appreciated. Rudolph Bial is certain to make a success of anything he undertakes, and under his administration the music performed is suited to the popular demand. His selections are fresh and interesting, and although he has been wielding the baton at this establishment but for a fortnight, already people are learning where to go to satisfy their desires for entertainment on a warm night. The attendance is fashionable and select, and the unpleasant features of some other resorts of a similar character are noticeably absent. The refreshments are served in good style, the restaurant is conducted in an excellent manner, and these attractions, allied with the well arranged musical programmes, should draw well through the Summer. New York Romeos and Juliets can find special accommodation for their comfort and convenience in the semi-dark corners of the promenade on the roof. We noticed several such last Saturday evening romantically luxuriating, all oblivious of the mist and dampness of a rainy night.

Gilbert and Sullivan will have to look to their laurels in this country. Native authors of comic opera are springing up like mushrooms in different sections of the United States, and judging from the success of one or two so far, it may not be long before we can dispense with all foreign productions of this character. Our St. Louis correspondent gives quite an elaborate account of the initial presentation in that city of a new comic opera, "L'Afrique," by Wayman McCreery, of that city, and its enthusiastic endorsement by the people, who rank it as an exceptionally fine production, and equal, if not superior, to any of the comic operas of the present day. The most practical exemplification of its intrinsic merit is found in the fact that it steadily grew in public favor by its lyrical value, and the faultless manner of its production—the choruses, orchestration, stage settings, costumes, etc., receiving detailed attention. The author was highly complimented and called before the curtain several times. Another comic opera has just been copyrighted by a lady, who prefers to remain incognita, a lengthy synopsis of which will be found in another column. It is said to possess effects entirely novel to the stage, while the music is captivating, and the plot sensational and entertaining. A San Francisco lady has just completed a comic opera, which we are informed is strikingly novel, original and spirited, and has the attention of a California manager. A Cleveland lady has finished a similar production, which is classed as very creditable. Thus it will be seen that native talent is industriously engaged in the same channel that Gilbert and Sullivan have monopolized. If managers will give equal encouragement to their efforts that they bestow upon the English gentlemen, we opine that in less than a year's time American productions will be in the ascendent, and in as great demand on the Continent as foreign works of this class are here at the present time. In fact, we hope to see the day when America will supply stage pabulum for the world.

AMONG THE MUSICIANS.

H. B. Mahn has secured the right to produce all of Von Suppe's operas in this country.

Theodore Thomas is organizing a Music Festival for May, 1882, on the Damrosch principle.

The Strakosch-Hess Opera company—or what is left of them—opened a new opera house in New Britain, Conn., last Monday evening.

Alonzo Hatch, the tenor, has arrived from California, where he has been playing some eight months with the Emilie Melville Opera Company.

M. Audran, the composer of Olivette, etc., will personally superintend a new comic opera which will be produced at the Bijou next September.

Mlle. Lablache, the contralto, will appear in a farewell concert at Chickering Hall previous to her departure for Europe to join Her Majesty's Opera company.

The Metropolitan Concert Hall Summer concerts, inaugurated a couple of weeks since by Rudolph Bial, have been quite successful, and large audiences attend.

The Mascotte has been so successful at the Bijou that it will probably be continued for some time. It is performed with unusual spirit, and well put upon the stage.

Mme. Etelka Gerster will sail for Europe on the 4th of June. Before going, however, a complimentary farewell concert will be tendered her at the Academy of Music. Theodore Thomas and his orchestra will be included in the programme.

Richard Albert Saalfield, the well-known musical director, was married yesterday afternoon, at the Memorial Presbyterian Church, to Miss Estelle Ombra Brown. The reception will take place at Park Avenue Hotel on the afternoon of Tuesday, June 7, to which THE MIRROR acknowledges receipt of an invitation to be present.

The Grand Lodge F. and A. M. of New York will hold their centennial celebration at Chickering Hall on Wednesday evening, June 8. A musical programme will be given by Mrs. Antonia Herne, Mrs. S. B. Mills and others, and a grand orchestra, under Dr. Damrosch. Crescent City Lodge will also hold their anniversary at the same hall June 8, on which occasion a number of musical celebrities will appear.

STAGE FASHIONS.

Miss Emma Howson in The Mascotte is the happy possessor of a trim, neat little figure, which sets off admirably her pretty costumes. A charming costume in the first act is a short dress of cuir colored cachemere, with the jauntiest possible overdress of baby blue cachemere; a peasant waist of white has a black bodice laced across, and a rough-and-ready hat complete the costume.

Her next costume as the Countess is a heliotrope brocade, very long train, adorned with gold lace, and worn over a green petticoat; crimson roses are placed at the corsage and shoulder. The *toute ensemble* of this dress is very striking, and becomes Miss Howson, who appears equally well in a peasant's dress or a court costume. The conventional wedding dress worn by her becomes very charming as a short dress of plaited white satin, with an overdress of white Spanish lace. The veil is worn becomingly, and orange blossoms lose their stiffness on her fair brow.

Miss Lillie West as Fiametta also dresses her part well. Her court dresses of green satin, with its exaggerated Sarah Bernhardt collar, is decidedly more becoming than her hunting costume of crimson in the first act. Her wedding dress suits her style and character, the veil over her face adding much to the picturesque attitude at the window in Prince Lorenzo's palace. Her last costume as a gypsy, or Zingara, is very becoming. The style is suited to Miss West's looks, and she acts the character quite creditably.

A word might be said about Rocco and Lorenzo XIV. The admirable get up of rags in the last act is most excellent.

Engagements for Next Season.

Following is a continuation of the list of engagements known to have been made for next season:

Marie Williams and Kate Morris by Augustin Daly.

Edgar L. Davenport by J. T. Raymond.

B. F. Ringgold by Chestnut Street Theatre, Philadelphia.

Adele Waters by Joseph Murphy.

Laura Dainty, reader, by J. M. Hill.

Lillian De Garmo, reader, by Steele Mackaye.

Edward Nickerson by Boston Ideal Opera company.

Fred A. Dubois by Kiralfy Bros. as business agent.

Owen Hammond, as stage manager, by J. F. Rock, of Music Hall, Lynn, Mass.

Clara Hyatt by Madison Square Theatre.

E. B. Vosburg, business manager, by John A. Stevens.

Harry Graham, business manager, by Oliver Doud Byron.

A. S. Pennoyer advance, by the Vokes.

Charles Atwood by Collier's Banker's Daughter.

Mrs. J. J. Prior and Mme. Majeroni by Hoey and Hardie.

Alice Brooks by Mary Anderson.

Mr. and Mrs. Weaver and J. H. Ring by C. A. Chizzola to support Rossi.

J. B. Studley by Fanny Davenport.

John Ince and Mr. and Mrs. G. S. Robinson by Samuel Colville, for Michael Strogoff.

Jennie Satterlee by Hyde and Behman.

Harry Kennedy, business manager, by Bartley Campbell's Galley Slave company.

Joseph Whiting by A. M. Palmer.

W. F. Owen and Frank Roberts by C. C. Whitney.

Frank Kilday by C. A. Chizzola, to support Rossi, juvenile business.

"Au Revoir" to Dolaro.

Madame Selina Dolaro will sail for England next Saturday by the Allan Line of steamships from Montreal. She leaves New York for Canada to-day. Madame drove up to THE MIRROR office yesterday to say good-bye. She was dressed in a brown Jersey, a *damasse* skirt, walking length, a jaunty coaching hat, and her hands were gloved in wrinkled Bernhardt *gants*.

"Will you stay away long, Madame?"

"Only until September. I am coming back in the Fall and shall take up my residence permanently in America. I have signed a contract to play the leading role in the new opera which Audran is coming over to direct himself. That is what takes me to Europe now. I am going direct to Paris to see Audran, and confer with him about the production. He can then hear me sing and if necessary make any alterations in the score that may be considered mutually desirable. When I come back I shall commence September 3, in the Mascot which will open the season. This will not give me an opportunity to do anything in the 'creating' line, but I think I shall be able to do more with the role than has yet been done. Audran's new piece, you know, will be produced here a year in advance of its presentation abroad, which will be an excellent thing for me. I must make my visit short, for I'm very busy packing up and getting ready to depart to-morrow. Farewell!"

"*Bon voyage.*" And Madame tripped out of the office and into her *coupe* in front of the door to drive over to the stage door of Wallack's for a chat with the manager.

My Partner and the Deacon.

Louis Aldrich is a noted draw pokerist. Recently he played a friendly game with the benign Deacon Maginley, and as usual cleared out the good man of all his loose ducats. A new piece of bric-a-brac found its way to the handsome parlors of Aldrich's handsome Boston home.

The Deacon determined to reform. He left "My Partner" to fill his dates and came on to New York consoled with the thought that Aldrich would never rake in another of his "jack pots." The good man's feelings can better be imagined than described when in the Square one day last week the first person he ran across was Mr. Aldrich.

"For the love of Moses!" ejaculated the Deacon, "Are you here?"

"Of course I am. What do you say to a quiet game of draw?"

"Say look'ee here, Louis, I haven't much wealth left, but hang me, I'll give you $15 to go right away from me and stay away!"

Aldrich smiled.

The next day a new piano was boxed up for shipment marked "Louis Aldrich, Boston, Mass."

The Deacon is now studying the revised edition of the New Testament.

PERSONAL.

HAVERLY.—J. H. Haverly leaves Chicago to-day for New York.

MAYO.—Mr. and Mrs. Frank Mayo will leave for their country seat at Canton, Pa., in a few days.

MESTAYER.—W. A. Mestayer, of the Tourists, left for Boston yesterday afternoon. He is looking for a place to nestle in during the Summer.

BRISAC.—N. F. Brisac, the efficient stage manager of Sara Bernhardt during her American career, has arrived in the city from the West.

RAGE.—J. H. Haverly has concluded arrangements with J. M. Hill to produce All the Rage at Niblo's Garden, commencing next Monday evening.

SALSBURY.—Nat Salsbury writes that his season closed last Saturday night in Fon du Lac, Wis. Messrs. Webster, Maeder, Stedman, and Misses McHenry and Samuels come East. Nat goes out to Montana for the Summer.

HUGHES.—Jennie Hughes has made a legitimate success as Eliza with the new company at the Standard in Billee Taylor. We are glad to see this jolly actress gradually emerging from the variety stage, for which she is too talented.

WARD.—Genevieve Ward will sail for England next Wednesday. A deputation from the "Sorosis" will accompany the actress and her friends, Jennie June and "Aunt Fanny" Barrows, down the harbor to give them a jolly God-speed.

THOMPSON.—Charlotte Thompson was taken down recently with malarial fever at Kansas City, and compelled to cancel her engagements. Our St. Joseph correspondent informs us she has nearly recovered, and will be able to keep her future dates.

MORRISON.—Frank Gardner gave all his company—except Lewis Morrison—handsome umbrellas the other day. He presented Morrison with a trunk, because, as he says, he was ashamed of the Saratoga that one of his leading men carried around the country.

EDESON.—George Edeson, for the first time in fourteen years, is on the "pave." He has been an efficient aid to Manager Sinn of Brooklyn during that period, and is known to everybody in the profession. The mere announcement that he is at liberty should overwhelm this capital comedian and stage manager with offers.

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—AND—

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Manager Mishler has given us all good entertainments this season, and promises to do even better next.—SCRANTON REPUBLICAN.

Mr. Mishler has attracted to performances under his management a class of people who rarely attend at the Academy of Music. "Does this entertainment appear under Manager Mishler?" is now the invariable inquiry when a performance is announced.—ALLENTOWN DAILY ITEM.

He presented in Lancaster this season, Joe Jefferson, Galley Slave, Robson & Crane, Powers' Comedy company, Potter Pleiades, Macauley, J. S. Clarke, Carreno Concert company, T. W. Keene, Gus Williams, Deacon Crankett, Maude Granger, My Partner, All the Rage, Banker's Daughter, Harrisons, Barlow, Wilson, Primrose & West, Pirates of Penzance, Fun on the Bristol, Scott-Siddons, Denier's Pantomime company, Hearts of Oak, and other meritorious entertainments, a list of attractions that any manager in the country can justly be proud of.—LANCASTER NEW ERA.

His system of endorsing entertainments has had the effect of assuring the public as to the merits of performances and increased attendance.—READING DAILY NEWS.

For all the good entertainments we have had we are indebted to Mr. Mishler.—ASHLAND RECORD.

Since Mr. Mishler has included this town in his circuit, we have had a highly satisfactory series of entertainments, and large audiences are now the rule. On the occasion of his third performance here, our people were not satisfied until he appeared before the curtain and received their acknowledgement of thanks, to which he responded very gracefully.—SHAMOKIN JOURNAL.

Every entertainment given by Mr. Mishler this season was meritorious and exactly what he assured it would be. There is only one objection to Mishler. He don't come often enough.—WILKESBARRE DAILY RECORD.

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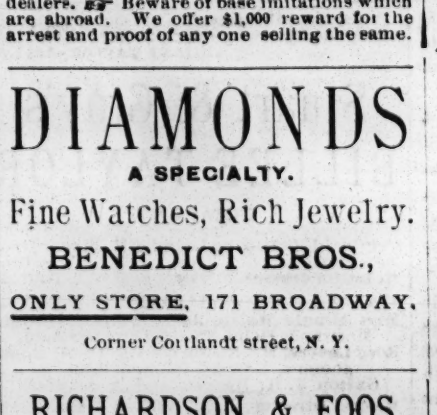

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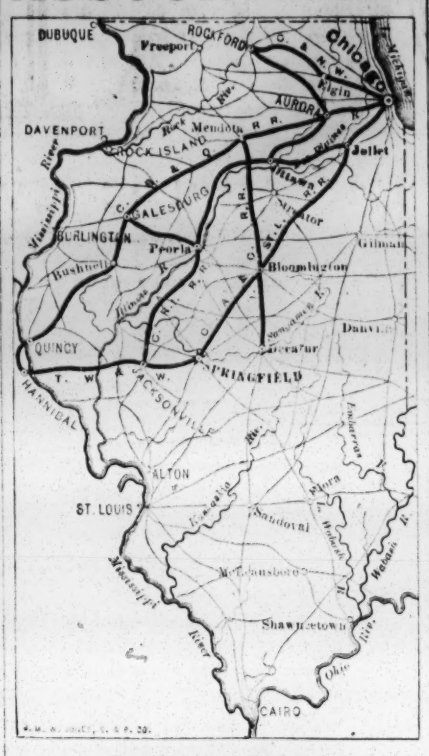

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